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"to these fair old tunes of France,  
Through all their maze of to-and-fro,  
The light-heeled numbers laughing go,  
Retreat, return—"

will apply no longer. But we may still, as I hope to show by an extract, cry *Vos plaudite* to the new *ballade*. We have all admired Mr. Swinburne in his character of "Thalassius" before now, but how utterly he is informed and possessed by the sea-god has never been so fully shown to us as in the sea-ballads among these nine. "On a Country Road" is pretty, fragrant with a memory of Chaucer; "The Mill Garden" gives us an anticipatory breath of cliff and beach, and a glance at the sunflowers that deck "the fair green close that lies below the mill"; but they are as moonlight unto sunlight when compared to "On the Verge," which is the most beautiful, the most triumphantly adequate sea-poem I ever had the good fortune to read. It seems hard to extract a *part* of a *ballade*, but, for the sake of space, it may be allowed to omit the first stanza and quote the remainder:—

"Sail on sail along the sea-line fades and flashes;  
here on land  
Flash and fade the wheeling wings on wings  
of mews that plunge and scream.  
Hour on hour along the line of life and time's  
evasive strand  
Shines and darkens, wanes and waxes, stays  
and dies: and scarce they seem  
More than notes that thronged and trembled  
in the brief noon's breath and beam.  
Some with crying and wailing, some with notes  
like sound of bells that toll,  
Some with sighing and laughing, some with  
words that blessed and made us whole,  
Passed, and left us, and we know not what  
they were, nor what were we.  
Would we know, being mortal? Never breath  
of answering whisper stole  
From the shore that hath no shore beyond it  
set in all the sea.

"Shadows, would we question darkness? Ere our  
eyes and brows be fanned  
Round with airs of twilight, washed with dews  
from sleep's eternal stream,  
Would we know sleep's guarded secret? Ere  
the fire consume the brand,  
Would it know if yet its ashes may requicken?  
Yet we deem

Surely man may know, or ever night unyoke  
her starry team,  
What the dawn shall be, or if the dawn shall be  
not: yea, the scroll  
Would we read of sleep's dark scripture, pledge  
of peace or doom of dole.  
Ah, but here man's heart leaps, yearning to-  
wards the gloom with venturous glee,  
Though his pilot eye behold nor bay nor harbour,  
rock nor shoal,  
From the shore that hath no shore beyond it  
set in all the sea.

"Friend, who knows if death indeed have life or  
life have death for goal?  
Day nor night can tell us, nor may seas declare  
nor skies unroll  
What has been from everlasting, or if aught  
shall alway be.  
Silence answering only strikes response rever-  
berate on the soul  
From the shore that hath no shore beyond it  
set in all the sea."

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own opinion on this: to me it appears one of  
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Sea-Limits," describing the sea's chime as  
"Time's self made audible":—

Secret continuance sublime  
Is the sea's end: our sight may pass  
No furlong further. Since time was,  
This sound hath told the lapse of time.

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which Death sits enthroned on the solitary  
pinnacle

"Acclaimed in storm and applauded in thunder,"  
is in Victor Hugo's best manner; one almost  
wishes that Mr. Swinburne would give it us  
in his master's French, which he, if anyone,  
could reproduce. Death is sitting on the  
crest of the Casquets—the noises of night and  
storm around him, the sea leaping at his feet—  
"Till the darkness is loud with his dark thanks-  
giving

And wind and cloud are as chords of his hymn,  
There is nought save death in the deep night  
living,  
And the whole night worships him."

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thetic tale of the girl, reared from childhood  
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and found its little world too noisy and popu-  
lous. She had looked across the waves to  
that island and to Sark—

"And marvelled haply what life would be  
On moors that sunset and dawn leave golden  
In dells that smile on the sea."

But she found the world's strife and con-  
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odes of this kind must be written, one would  
suppose, not to introduce the master to the  
merit of his own work, nor merely to gratify  
the disciple's enthusiasm, but to affect in  
some way the imagination of third parties.  
For this purpose the poem is far too difficult,  
has too much *allusiveness* in it. The very  
index appended by the poet (p. 64) shows  
a consciousness of this; and, in fact, the  
bounds of panegyric on living poets by their  
contemporaries are easily reached. The  
glorification in verse of each poetic master-  
piece, even of a great poet, has a certain  
weariness which Mr. Swinburne has clearly  
never felt, though he has often caused it.  
Want of familiarity with the subject-matter  
may be one cause of this feeling; but it is  
not the only one, and reflection will suggest  
another.

Yet the present ode contains beauties one  
would not willingly have spared. The three  
stanzas (xvii.-xix., pp. 55-7) descriptive of  
last autumn's phenomenal sunsets bring back  
a vivid recollection of that marvellous scene  
when over the setting sun "rose two sheer  
wings of sundering cloud."

"As midnight black, as twilight brown, they  
spread,  
But feathered thick with flame that streaked  
and lined  
Their living darkness, ominous else of dread,  
From south to northward verge of heaven  
inclined  
Most like some giant angel's, whose bent head  
Bowed earthward as with message for mankind  
Of doom or benediction to be shed  
From passage of his presence."

Unless my memory misleads me, there is here  
a reminiscence of the closing scene of Valjean's  
life, in *Les Misérables*. And in the final  
stanza the language seems to lose a certain  
stilted character, and to gain by the loss.

"Life, everlasting while the worlds endure,  
Death, self-abased before a power more high,  
Shall bear our witness, and their word stand sure,  
That not till time be dead shall this man die.  
Love like a bird, comes loyal to his lure;  
Fame flies before him, wingless else to fly.  
A child's heart towards his kind is not more pure,  
An eagle's toward the sun no lordlier eye."

The remaining hundred pages of the book  
are occupied largely with poems to childhood  
and political verses, mostly appeals to the  
country against the Lords. Mr. Swinburne,  
with a poet's fervour, takes our hereditary  
legislators very seriously indeed—a little  
laughter amid his curses would serve the turn  
better. But for vigour and patriotic emotion,  
it is hard to choose between "A Word for the  
Country," "A Word for the Nation," and "A  
Word from the Psalmist." The first is most  
pungent:—

"They are worthy to reign o'er their brothers,  
To condemn them as clods and as carles,  
Who are Graces by grace of such mothers  
As brightened the bed of King Charles.

Men, born of the landmen and seamen  
Who served her with souls and with swords,  
She bids you be brothers, and free men,  
And lordless, and fearless of lords.  
She cares not, she dares not  
Care now for gold or steel;  
Light lead her, truth speed her,  
God save the commonweal!

But the second, on the whole, strikes a higher note—it is not well to see no enemies in the path except the Lords. Here is a stinging piece of irony (p. 167):—

"We have not, alack, an ally to befriend us,  
And the season is ripe to extirpate and end us;  
Let the German touch hands with the Gaul,  
And the fortress of England must fall;  
And the sea shall be swept of her seamen,  
And the water they ruled be their graves,  
And Dutchmen and Frenchmen be free men,  
And Englishmen slaves."

The poems to childhood and the cradle-songs seem to me beaten out rather thin: the thought in them is hardly enough for the verbiage. They are followed, characteristically, by three powerful sonnets in honour of Pelagius, as, we may suppose, the great denier of "original or birth sin" in the young. This heresiarch—distinguished by the fact, of course unique, that his followers do vainly talk—is extolled by Mr. Swinburne as the champion of a pure religion of love, against a stern and Judaizing creed inherited from St. Paul. Without an atom of ill-will to Pelagius, we may find a difficulty in recognising (p. 122) that—

"Paul, faith's fervent Antichrist, of heart  
Heroic, haled the world vehemently back  
From Christ's pure path on dire Jehovah's track  
And said to dark Elisha's Lord, 'Thou art.'"

There is neither poetic nor other justice here. We do not rightly tax a man with our captivity because he failed to break *all* our chains: and it seems a mere paradox to treat St. Paul as the arch-Judaizer, and identify the object of his worship with—

"The fiend whom Jews and Africans called  
God."

To sum up briefly my view of this book—it has raised an already high estimate of Mr. Swinburne's powers, especially as the poet of the mighty "mother and lover of men, the sea." His genius rises to sublimity before her. *Abyssus abyssum vocat.*

E. D. A. MORSHEAD.

*History of England under Henry the Fourth.*  
In 2 vols. By James Hamilton Wylie.  
Vol. I., 1399—1404. (Longmans.)

FROM a constitutional point of view, the reign of Henry the Fourth is one of the most important periods in our history. The authority of the House of Commons had made great advances during the reign of Richard the Second, especially in the matter of the appropriation of supplies granted to the Crown, and with regard to the impeachment of Ministers; it had also come to be understood that no laws ought to be enacted without the assent of the Commons, and that the general administration of the Government was under their inspection and control. The violent tyranny of Richard succeeded for a time in throwing these principles into abeyance; but the nation was strong enough to carry out the revolution which was necessary for the preservation of their liberties, with a calmness and modera-

tion which can only be paralleled in the case of the movement that placed William the Third upon the throne. It has been said that public liberty flourishes best under a sovereign with a bad title to the Crown; and, whether this be true or not in modern times, Hallam has made out a good case for attributing to the weak claims of the Lancastrian kings the prosperous growth of those "vigorous shoots of liberty," which neither arbitrary power nor "the mildew of servile opinion" could ever afterwards destroy. Henry had been exiled in pursuance of the king's design of subverting the ancient nobility, to whom "the English constitution had given such paramount rights that it was impossible either to make them surrender their country's freedom, or to destroy it without their consent." Henry returned after his father's death to reclaim his confiscated estates, and was received with acclamation by men of all classes and conditions. The king was thrust into the Tower, where he signed his abdication "with a smiling face," and on the next day the Parliament which Richard had summoned met under the forms of a Convention in Westminster Hall. Mr. Wylie gives a full and animated account of the proceedings; but he does not appear to recognise the fact that the meeting carefully abstained from every kind of parliamentary action. The Commons did not adjourn to their own chamber, or choose a speaker, and the question as to Richard's deposition was not put to the Parliament, but to the "estates of the land." Their self-imposed mission was over when they accepted Henry's remarkable challenge of the Crown as a descendant of Henry III. coming to rescue the kingdom from ruin. By this ingenious claim the young Earl of March was ousted from the succession and the king's title was rested on the mixed grounds of descent, necessity, and popular choice. When the coronation was over it became necessary to summon a lawful Parliament. It seemed hard to run the risk of losing supporters who had proved their enthusiasm, and much time might be wasted in consulting the constituencies again, so that in the end the device was adopted of issuing new writs and accepting all the members of the Convention as if they had been lawfully summoned or returned. The chief importance of this reign lies in its parliamentary precedents; and it would be well to make this point clearer in a future edition of Mr. Wylie's learned treatise. It might be considered at the same time whether too much value has not been attributed by him to the old tract on "the method of holding Parliaments," which professes to give an account of the constitution as far back as the Norman Conquest, but which errs in many respects besides a clear mistake as to the constitutional position of the clergy.

The new Parliament sat for five weeks and passed several useful measures, making first a clean sweep of everything which had been enacted by its immediate predecessors. The law of treason was reduced within its former limits, and it was no longer a capital crime to take part in annulling a statute or even in compassing the king's deposition. The violence of the feudal lords was checked by an Act against giving liveries to retainers, and the offence of keeping bands of armed

followers was visited with the severest penalties. Commissioners were appointed to inquire into the state of the rivers and to make provision against the inroads of the sea; and among matters of greater importance the Duchy of Lancaster was separated from the other Crown Estates in such a manner as to preserve the king's private title in case he should lose his claim upon the public revenues. Burke's objections to the separate existence of the Duchy are well known, and it must be confessed that the claims of "Jack of Lancaster" have sometimes proved to be inconvenient.

Mr. Wylie gives us a very minute and interesting description of the rebellion which broke out in the south within a few months of Henry's accession to the throne. The first ill-success of the revolted Earls was followed by a retreat to Cirencester, where the bailiff and townsmen fell upon them with such a shower of arrows and stones, "the women helping in the streets," that their whole force was routed and the leaders captured and killed.

"The good people of Cirencester retained all the belongings of the Earls of Kent and Salisbury which were found in the town at the time of their arrest. They were further gratified by the issue of a Commission to inquire into the usurpations and encroachments on the part of their abbot, while the bailiff, John Cosyn, received an annuity of 100 marks for life; and four does from the Forest of Bradon were to be presented to the townsfolk every year to commemorate their loyal services for ever."

The Earl of Salisbury was killed in the street, and his head was sent to the king in a basket "like fish for market." Mr. Wylie has extracted his character from the ancient chronicle, and the translation is so striking that it seems to require quotation.

"He was humble, sweet, and courteous in all his ways, and had every man's voice for being loyal in all places and right prudent. Full largely he gave and timely gifts. He was brave and fierce as a lion. Ballads and songs, and roundels and lays, right beautiful he made. Though but a layman, still his deeds were all so gracious that never, I think, of his country shall be a man in whom God put so much of good, and may his soul be set in Paradise among the saints for ever."

Every reader will be struck, throughout the whole history of the reign, with the constant prevalence of bloodshed, sometimes sinking into riot and highway robbery, but often rising into organised rebellion and dangerous civil wars. In addition to all these intestine disturbances the country was continually at war with France and Scotland, and was saved from imminent dangers now by the valour of "The Percy out of Northumberland," and now by the undisciplined efforts of the men of Dartmouth or the Isle of Wight assembling under the sheriff with pikes and pitchforks to beat off the invading force. Ireland, it seemed, was almost lost to the English Crown. A small strip of land on the sea-coast was occupied by an English-speaking race; the other race (it was said) were "a kind of wild people," who spoke in a strange tongue and had no houses or fixed dwellings.

"They are always in the woods or on the mountains. They have many kings, but even the most powerful of these go barefoot and



without breeches, and ride horses with out saddles."

There seemed to be no English authority in the country.

"The chiefs hunt, slay, raid, murder, and build churches. We have a terrible war between the Earl of Ormond and the Earl of Desmond, but 'the foreigners' are seldom mentioned in the narrative at all."

Wales was in much the same condition. The ragged peasantry were held down by the forces of the Lords Marchers, secure in their strong castles until the forces of "the irregular and wild Glendower" were augmented by the authority of revolted Mortimer. When Hotspur joined the rebels it seemed as if the days of the English dynasty were numbered. Henry used every effort to conciliate the man to whom he owed his kingdom. Even on the field of battle "in the plain near Shrewsbury," he parleyed with the rebels, and implored them to trust to his favour. "We cannot trust you," they said. "Then on you must rest the blood shed this day," replied the king, and the battle began at mid-day and lasted till nightfall "in a deadly wavering struggle." The rebel army turned and fled at last; "but so scattered was the field that, when night fell and the two armies separated, neither knew which had the victory, and they lay down in mixed heaps, weary and beaten and bleeding." The scene is described by a squire of the Duchess of Norfolk, who had crawled under a hedge for shelter. The moon was eclipsed that night, and all through the darkness the marauders "prowled among the bodies," robbing the dead and wounded. On the following day the dead were collected for burial. "They were found to cover a space of over three miles. Many were buried where they fell, but most of them were heaped together in a great pit, close to the spot where the church now stands."

There are so many points of interest in this book that one is tempted to discussions on subjects as far apart as Timour the Tartar and Prester John, or the manners and customs of the Guanches at the time when John De Betencourt first invaded the Canary Islands; and in the last-named instance it would not be hard to show that the natives were far more civilised than would appear from the authorities cited in the work before us. This notice, however, must be confined to English affairs, and, so far as they are concerned, Mr. Wylie deserves very high praise for the patience with which he has collected and verified the scattered Records and State Papers that bear upon his subject. His account of the Statute of Heretics will serve to correct a popular error as to the burning of Sawtry, who was judicially murdered on the king's writ before the statute was passed. The measure was enacted by the king on the petition of the clergy, without the intervention of the House of Commons; and the popular chamber perhaps deserves more credit than it usually obtains for its efforts to get rid of this horrible law. At one time it certainly succeeded in passing a measure which provided for the trial of Lollards by the king and the peers of the realm, endeavouring apparently by a side-wind to do away with the "Burning Statute." But this took place in the eighth year of Henry's reign, and will doubtless be discussed in the next volume of

Mr. Wylie's work. The present volume ends with the wild proposals of the "Illiterate Parliament" of 1404, when the Commons urged the seizure of the property of the Church and threatened the estates of the nobles, and the king replied that "his head should rather bow unto the sword."

CHARLES I. ELTON.

*Edmund Yates: his Recollections and Experiences.* In 2 vols. (Bentley.)

Of the writing of reminiscences at the present time there is no end; and Mr. Yates has contributed a couple of entertaining volumes to the prevailing taste. Fortunately, though they re-tell the story of a celebrated club-case with candour, his recollections have no special grievance to vindicate nor apology to offer, and they are, moreover (which is not always the case with this class of literature), written by a practised hand. They form a farrago of sketches of persons and anecdotes dealing with the Post-Office, the Stage, the Bar, and the literary society of years not so distant in time as in character. Mr. Yates's experiences have been manifold; at one time or another he has been a civil servant, a dramatic critic, a novelist, a special correspondent, and a newspaper projector. The son of an actor and manager of the Adelphi Theatre who married a popular actress, he started in life with unusual opportunities for making a varied acquaintance. His father, though he did not feel that bitter hatred of the stage from which Macready suffered, nevertheless tried to keep his son in ignorance of his profession. But Yates junior, as soon as he ascertained the fact, determined to keep up the family connexion with the drama. The earlier chapters, which are certainly the best and fullest, contain numerous portraits of departed worthies of the stage, and some interesting information as to the prices which playwrights then obtained for their wares. Nominated at an early age to a clerkship in the Post-Office, Mr. Yates, in his leisure hours, soon found his way into that land of Bohemia, "where soda water flows freely in the morning; a land where all men call each other by their Christian names." About the Post-Office itself Mr. Yates has little that is new to tell us. The ground has been traversed too lately, and there is, indeed, a danger that, among the rising generation, reminiscences of early official life will supplant the cherished legends of barrings-out and impossible bargains on the banks of Cam or Isis. But one method he notices of transacting official business is commendable:—"I differ from you entirely! What did you say, Sir?" roared out Trollope at a meeting of his colleagues.

Among the earliest sojourners whom he knew in Bohemia were Albert Smith, Mortimer Collins, Robert Brough, Mark Lemon, and Peter Cunningham. Here, too, Mr. Yates came to know several of Thackeray's circle—William Bolland, the original of Fred Bayham, and Andrew Arcedeckne, the original of Mr. Foker. We fancy, indeed, that Mr. Yates could supply a better key than most men to the prototypes from whom Thackeray drew his characters. Of Arcedeckne he has one capital story. That gentleman resented the use made of his peculiarities

by the great friend who "could write poetry and all that." After the delivery of his first lecture on the English humorists, Thackeray was receiving the congratulations of his acquaintance at the Ciders Cellar Club when Arcedeckne sauntered in. "How are you, Thack.?" he said, buttoning his coat across in his usual fashion. "I was at your show to-day at Willis's. What a lot of swells you had there, yes. But I thought it was dull, devilish dull. I'll tell you what it is Thack., you want a piano!"

There is another good anecdote about the author of *Pendennis*, a book which in its first famous yellow cover had a profound effect upon the young Post-Office clerk, and confirmed him in his literary tastes. Thackeray pointed out to him one evening two different tubs of oysters in the street, marked respectively 1s. a dozen and 1s. 3d. a dozen. "How they must hate each other," he observed. In these days, too, Mr. Yates was not only familiar with many of the resorts which live in the immortal Cave of Harmony, but was gradually working his way up to the summit of all his earthly wishes—an acquaintance with Charles Dickens. Dickens seems to have taken him into his confidence at once, and chose him as his companion in many of his curious rambles. The novelist had a passion for the irregular drama and all kinds of shows and circuses, and one of their last expeditions was to see a performing elephant. Dickens was delighted. "I've never seen anything better," he said; "it's wonderful how they teach them to do all this." Then a moment after his eyes flashed with that peculiar light which always betokened the working of some funny notion in his brain. "They've never taught the rhinoceros to do anything, and I don't think they could, unless it were to collect the water-rates, or something equally unpleasant." Mr. Yates has imposed upon himself a wise reserve with regard to the painful incident in Dickens's life. But most people will probably agree with him, that Delane's advice was extremely injudicious. After twenty-five years in the Post Office, Mr. Yates retired, and devoted himself wholly to newspaper enterprise. He was connected at different times with *Temple Bar*, the *Daily News*, the *Inverness Courier*, and the *Morning Star*, and founded the *World* and *Society* journalism. The second volume is mainly devoted to anecdotal portraits of people he met in these later days, and is more hasty and sketchy than the first. But there is an interesting account of Grenville Murray's chequered career in the last pages, an encounter with Lord Beaconsfield, and a good story about Lord Cockburn and Lord Westbury which is too long for quotation.

C. E. DAWKINS.

*Sketching Rambles in Holland.* By G. H. Boughton. (Macmillan.)

LIGHT-HEARTED, vigorous, and picturesque, with a humour lively, genial, yet dry withal, Mr. Boughton's style as a prose writer is a fit accompaniment to his charming sketches and pictures of Holland. It is because he is above all things an artist that he is able to interest us so much in his rambling descriptions of a rambling tour, and it is because he is so much more than an artist that his

pictures convey to us not merely the outside of the sights they record, but a good deal of the life within. His observation is not tintured with any profound philosophy, but it is shrewd, sympathetic, and alert. It is, moreover, always sincere and wholesome, showing him and us things just as they appear to himself, without gloss of conventional sentiment or borrowed views. He is, in short, an artist of the world but unworldly, who accepts things as they are, with a keen sense of what is humorous or beautiful, and a tender regard for whatever is pathetic in the panorama of life which passes before his sketching eyes.

It was a happy day for us, as well as for him, which first brought him to the land of dykes and dams, of skies and fields, of water and bricks, of bonny women and, as he calls them, "kippered" fishermen, and it was another happy day that brought him the assistance of the faithful "Jacob," the stout old Dutch "guide, philosopher, and friend," who accompanied and lightened most of his wandering. The book would be comparatively—only comparatively—dull without Jacob, whose bodily presence and singular character are presented very vividly before the reader. His thoroughly inartistic temperament, limited views of life, and "vonny" English, are an admirable contrast to the picturesque and cultured record of the author's journey. He is the figure in the landscape, and a very well-drawn and interesting figure he is. As the following extract will show, Jacob is not one of those persons who are difficult to "know." He wears his character outside, like his breast pin:—

"Next morning, bright and early, everything was as ready to the minute as the worthy one could wish, and he was not only ready, but gorgeous, for the occasion [the start for Friesland]. Noticing that our fascinated gaze seemed unable to get away from the blaze of a large old-fashioned diamond 'breast-pin' and chain nestling in the spacious folds of a black satin scarf, the Faithful proceeded to elucidate: "I see dot you look at my pin. S'e is an air loom."

"A what?"

"Jacob tried another version: 'An ear loom.'

"We still looked puzzled—wanting a few more versions.

"A heer loom. S'e was left to me py my grandfather; s'e pelong by my family; s'e is a present: s'e was left me in a will. Now you understand?"

"Oh, yes—an heirloom."

"Dot's it."

"Aren't you afraid of being robbed or murdered?"

"Oh, no; I never was hurt yet, and I always got him when I go on long scursions; I dink s'e is safer wiz me as s'e is at home, if de house purn down. Besides," added he, with a fat pleased smile, as he struggled to overcome his double chin, and get a glimpse of his treasure among the folds of his cravat, "I tink s'e looks nice—don't you?"

In the first journey recorded in this book Mr. Boughton had the companionship of a fellow artist—Mr. E. A. Abbey. They went to Marken and Leeuwarden, to Alkmaar and Hoorn, and the book is enlivened and decorated with sketches by both of the folk they met on either shore of the Zuider Zee, in cities and hamlets, alive and dead. The second journey Mr. Boughton had

to undertake without his "perfect fellow traveller," as he calls Mr. Abbey in his dedication. He could not, however, get along without Jacob, and that worthy promptly responded to his call, and accompanied him to Katwyck and Oudewater, to Bois le Duc and Maestricht, and many other places of which the picturesque essence is expressed for us in many a bright sketch and lively page. Nevertheless, the pitch of spirits to which we rise with our author on his first tour is never quite reached in the second. The descriptions are as clever, and some of the incidents as interesting; the visit to the "collaksin" of instruments of torture at Bois le Duc, and the elfish little Maiden of Slot-Muiden, are as delightful as anything in the book; but we are sensible of a change of key, a slight decrease of vibration. Jacob was there certainly, and in force, but perhaps it requires two to enjoy him thoroughly.

The special charm of the book (as of the art which illustrates it) is its life. Its narrative, its thoughts, its humour, its sentiments, and its satire—and there is plenty of all of these—retain the colour and the spirit of the occasion. There is just that touch of the "impressioniste" in the descriptions and of the "improvisatore" in the reflections, which can only be given by a writer who sees more than he notes and thinks more deeply than he speaks. Since their appearance in *Harper*, the sketches of which this book is composed have been revised, and many a bright paragraph has been added to them.

COSMO MONKHOUSE.

*Letters of the Rev. J. B. Mozley, D.D.*

Edited by his Sister. (Rivingtons.)

In preparing the present volume the editor admits to having included in her selection a few letters of a more private character than are often given to the world, and to having some misgivings in so doing. Few readers, if any, will think there was any ground for misgiving, though one can quite imagine that the writer might have shared them. So much of Dr. Mozley's power depended upon his self-restraint, that he himself is almost impenetrable. If his intimate letters had been entirely held back we should hardly have known him at all. As it is, perhaps the first impression is that he is very hard to know. He tells us much less both of himself and of others than the author of *Reminiscences of Oriel*. From one point of view this reserve is attractive. Few thoughtful persons of the present century have solved Carlyle's problem of consuming their own smoke so completely. What pages and pages writers and eminent writers would have poured out to explain the inexplicable fact that one who started as a disciple of John Henry Newman should have abandoned the Tractarian view of baptismal regeneration, and yet remained, upon the whole, a Tractarian. Dr. Mozley formulated his final view of the question and went his way. His letters contain no hint of any heart-searchings. If we want to know what he felt in the great crisis of 1845, we must turn from the letters to the most disagreeable article he ever had to write in the *Christian Remembrancer* upon Newman's secession, and the review, just a year later, of the *Essay on Development*. It is not that his letters

had any lack of feeling, but it is repressed. It finds its expression, so far as it finds it, in the record of thought. After that he took everything easily. Neither the Gorham judgment, nor *Essays and Reviews*, nor Bishop Colenso's attack upon the Pentateuch, moved him. The one mention of the late Bishop of Natal, who made such a noise in his day, is in an account of a visit to a converted Jew "who is reading Colenso's book, and full of the utter puerility of it. The text has never been considered by the Jews themselves infallible in the point of numbers." "Jowettism" he regarded as a fashion which would die out if left alone. He seems to have been more struck by the book on St. Paul than by the too celebrated *Essays and Reviews*, where nothing startled him except the late Baden Powell's paradox on miracles, and even that puzzled him rather than startled him. Perhaps the crowning proof of his composure is the way he took a hostile article on his review of the "Baptismal Controversy" in the *Christian Remembrancer*, of which he was part proprietor. Naturally "he was desirous to dissociate the family name from the title-page of that periodical"; this his brother John, "not sympathising in J. B. M.'s modification of views, was unwilling to agree to." J. B. M.'s last words to his sister were "As you observe, the matter is not of very much importance." He had written before on the same subject:—

"Of course no controversial book convinces anybody; what it does do, if its argument is good, is to enable persons, more or fewer, who were convinced before out of their own reflection, but shrank from avowing it, because they had not adequately looked into the facts of the case, to own and express their previous judgment."

A Mr. Rickards, whose name appears often in the correspondence, and who appears to have had very deservedly a high esoteric reputation among the second generation of Tractarians, rather approved of the book, and said

"the same distinction (between the grace of baptism and the recipients of that grace, who might or might not include all infants) had occurred to himself at the Gorham row, only not with sufficient definiteness."

This is not the only specimen of a curious union of intellectual lukewarmness upon an increasing number of questions with unabated spiritual earnestness. He wrote because activity was natural, because it was a duty, but he was increasingly apt to let circumstances decide what he should write. It was obviously more or less against the grain that he protested against Stanley's attack upon subscription, and he was certainly more at home in the camp of the moderate Liberals than in that of the extreme Orthodox. He was one of the first to notice the immense change in the attitude of the High Churchmen when they ceased to claim supremacy, and were content with toleration, though naturally slow to recognise the full consequences of the change. Mr. Mozley himself was curiously sore about 1851 at the conduct of some clerical "verts" who paraded their new-fledged liberty as laymen in such matters as brilliant waistcoats and opera stalls.

The correspondence with the present Dean of St. Paul's is, upon the whole, the most



interesting feature in the latter part of the volume, especially about the time of the war between France and Germany. There is a suggestive parallel between Clement VII. and Napoleon III., both of whose worst mistakes arose out of an exaggerated sense of their own weakness. There are some fresh and good observations in the letters which relate to Mr. Mozley's Italian tour. He realised the size of St. Peter's at once—by looking at the floor. He was disappointed with St. Mark's. He thought it dingy, as the Italians do who are impatient when Mr. Morris and Mr. Ruskin implore them to keep their hands off it.

But many readers will like the first part of the book best. Nothing that comes after is quite so racy as the letters in which Mr. Thomas Mozley, himself an undergraduate, undertakes to prepare his brother for scholarship competition, and lays down precepts for compounding themes and Latin prose. One discovers that periphrasis was in fashion. It was rather an advantage than not when the translation was twice the length of the original. A little later we have some curious fragmentary information about a scheme which anticipated the foundation which is to commemorate Dr. Pusey's memory at Oxford. At one time Dr. Pusey took students of divinity into his house at Christchurch. Afterwards he and Newman took a house with the same object, of which Mr. Mozley was the solitary surviving tenant at the time of his election to a fellowship at Magdalen. His final success was due to Newman's influence, which was the more satisfactory as his connexion with Newman had been against him elsewhere; and the collapse of the quasi-community which Newman had tried to establish was due to the fact that graduates shrank from compromising themselves. Of Newman we hear less than might have been expected, though his humorous reluctance to give away his book on the Prophetic Office of the Church will be new to many. He professed to console himself that Mozley's copy was soiled. When the time to print it comes there will be a higher interest in his letter on Newman's visit to his sisters in the summer of 1871. In the meantime, we may content ourselves with some fresh glimpses of the Duke of Wellington and the once formidable Henry of Exeter, and some discriminating comments on Mr. Gladstone and Sidney Herbert when both were rising politicians, and it seemed possible that the latter might rise highest. G. A. SIMCOX.

## NEW NOVELS.

*Tales of Three Cities.* By Henry James. (Macmillan.)

*An American Politician.* By F. Marion Crawford. 2 vols. (Chapman & Hall.)

*Where the Battle was Fought.* By Charles Egbert Craddock. (Boston: Osgood. London: Trübner.)

*By Mead and Stream.* By Charles Gibbon. 3 vols. (Chatto & Windus.)

*Jack's Courtship.* By W. Clark Russell. 3 vols. (Sampson Low.)

*Amyot Brough.* By E. Vincent Briton. 2 vols. (Seeley.)

The three first works on our list, all American and of the new school, are all far above

the English average. This sets us thinking. Have we yet appreciated justly and accurately—I do not say, sufficiently, because many English readers are madly enthusiastic on the subject—the solid and spirited progress which Romance is making in America? Of the faults of the new school we are severe, but probably competent, critics; we view it from the outside. But we dwell on them too much. Its intellectual keenness, its practised insight, its vast science and art of the emotions, we are probably too dull to appreciate. The American novelist has left his English reader behind. Last week I wrote—not very intelligibly—about Nathaniel Hawthorne's place in literature. Well, what was he but an English novelist, and what was Longfellow but an English poet, both with a strong aroma of Cook's tours? Both were charming in their way, but what there was of American in either (and in Longfellow there was little enough) must always appear as a defect and blemish. Far otherwise with *Uncle Tom's Cabin*; vulgar, canting as it was, it deserved success, for it first described in the American language and tone, a strange phase of American society. Mr. Howells and Mr. James are not English at all. Balzac is their father, little as they resemble him. A consuming interest in human nature—in its classification, its varieties, its monstrosities—a regular science of mental and emotional microscopies, pursued with an insight and dexterity acquired only by practice, and which we who lack it, call morbid, has grown up in the educated society of America—that society quivering with a restless, overflowing mental activity, denied outlet, save in social intercourse—a society unleavened by great political and professional ambitions, or the emotions of present history as it passes in the European playgrounds, and whose past is a brief record of rebellion, smug religionism, moneymaking, civil war and more moneymaking. Without further analysing its causes, and without judging its wholesomeness, we must allow that in appreciating it we are at a disadvantage. Thus this last book of Mr. James's should be read very slowly. Many a sentence contains two or three acute ideas or brilliant touches which would carry an English writer over several pages. We are apt to miss these points, we are not used to such sharp work. The English reader, accustomed to skim his Trollope or Muloch, soon loses his way, and getting sadly dazed and bothered, grumbles about brilliance and flippancy. I am afraid that Mr. James is only guilty of being a good deal keener and cleverer than our own authors, and of writing—as he ought—from his own and not our standpoint. "Lady Barberina," the first tale in Mr. James's volume, is more than clever; it is an original conception, carefully planned and artistically carried out to the very end. It tells how a young New York millionaire, Dr. Lemon, fanatically resolved on wedding a perfect type of race, moral and physical, imports a Noble Female, and tries to launch her upon Fifth Avenue—in vain, for Lady Barberina simply ignores the western hemisphere in perfect good faith, and ere long manages to escape home. She is an exquisite creation, but not a bit exaggerated, though remorselessly analysed. No touch is omitted. For instance, "during her brief stay in New

York she never got credit for repressing her annoyance at the aridity of the social nomenclature, which seemed to her hideous"; confused by the want of titles, she complained that "all the names were alike." Again, "there were other people who were always wanting her to tell them about Pasterns" (her father's place); "but if there was one thing she disliked more than another it was describing Pasterns. She had always lived among people who knew, of themselves, what such a place would be, without demanding these pictorial efforts, proper only, as she vaguely felt, to persons belonging to the classes whose trade was the arts of expression. Lady Barb, of course, had never gone into it; but she knew that in her own class the business was not to express, but to enjoy; not to represent, but to be represented." One is tempted to quote from every page. "A New England Winter" is as a tale less original. The young artist reminds one of his predecessor in the *Europeans*; but the real value of the story is in the masterly contrast of two Boston types, or rather the same type warped into different grooves—Mrs. Dainty, the fond, pious mother, and Miss Lucetia, the active, brilliant old maid. Both are burdened with the highly cultivated, tender consciences indigenous to Boston, exotic elsewhere. The "Impressions of a Cousin" is less pleasing; both the characters and the winding-up will repel English sympathies. Yet the maiden who idealises the elderly Jewish voluptuary who has robbed her, is a true little woman, too honest to disown the magnetic spell which she cannot resist. The cousin's diary is full of happy touches. But enough; every one will read the book and see for themselves.

Mr. F. Marion Crawford writes with ability nearly as remarkable, and with an aim more ambitious. There is more feeling, truer pathos, and a graver tone in *An American Politician* than in the *Tales of Three Cities*; and more poetry too, for Josephine Thorn's love-story is very gently and tenderly told. John Harrington, the political reformer, is a fine fellow. The rottenness and depravity of American politics are exposed in no party spirit, and so far from joining in the cry raised by English reviewers against these traitors to the vanity of their fellow republicans, I believe such books will do more than all the speeches and newspapers and new presidents, to help the cause of reform. The patriotic secret society is, like Disraeli's Mary Anne, too startling an invention, and the climax of the story—a sensible but singularly general and discursive speech of John's in the Senate—is rather an anticlimax; but the book is full of fine sentiments and acute sayings.

Mr. Craddock's story is chiefly valuable for its subject, which brings me to something which even in this wretchedly cramped space I must contrive to say. The Americans have had one grand tragedy to write about, such as fortunately we have escaped—the Civil War, and still more its results on Southern society. Thinking of the Ereckmann-Chatrion novels, and the thousands of stories in all languages which have grouped round the French Revolution, I cannot understand how this great American political and social catastrophe,

with its countless private heroisms, family tragedies, and domestic romances has been so strangely neglected. No doubt the War itself was a pitiful, muddle-headed, spiteful squabble, and is best forgotten; but the many intense and varied types of character, both Northern and Southern, which it brought into play were worthy of record. Except one small book (*The Red Chasm* I think was its name), which I reviewed in these columns and which attracted little other notice, I know of nothing which has been done in this field, except incidentally. Mr. Craddock, therefore, deserves our thanks for his sketches of life as it is now after the War in a little Tennessee town. He has serious faults of construction: the plot is involved and awkward, and worked out in a jerky, halting fashion. His descriptions of the dreary old battlefield are repeated *ad nauseam*, with stage effects—the sky, the tramp of ghosts, the phantom bugles, &c., explained by the express train passing over the cavernous Tennessee ground. But Gen. Wayne—the chivalrous, eloquent, poverty-stricken hero and magnifico is simply perfect—as good as Uncle Toby. The cynical debauched young gentlemen and the villains are less interesting. Tom Toole and the other “white trash” are in the best manner of Mr. Bret Harte. We may infer that the author’s faults are due to inexperience. It looks as if he had written a long book, and then cut out many of the best parts and left the worst. In future let him avoid the pseudo-supernatural, omit trivial scenes, and accentuate the important ones, and give freer rein to his powers of impressive and humorous description. They are very great, as one scene alone may prove—that trial in the Assize Court, where the General turns his evidence as witness into a splendid forensic speech for the defence. Insulted by the opposing barrister, he coolly reaches up for the judge’s heavy inkstand, and hurls it at the foe, deluging the aristocracy and emperilling the darkies on the back benches. Counsel produces his revolver, fires, and is disarmed. The grand jury rush in from their room with the loafers in high glee; and the judge, who has never ceased to smoke his briar-root pipe, solemnly fines the General for contempt, and dismisses the grand jury to find a true bill against counsel for concealed weapons. The whole scene is like a picture. Dull enough in places, the book is well worth reading.

Of our three English novels, two are no credit to their country, and the less said about them the better. Mr. Gibbon used to write very pretty pastoral stories, and so his dull, clumsy novel is called *By Mead and Stream*. I fancy haymaking is mentioned somewhere, so there must have been a meadow; but I am nearly positive that there is no water whatever, running or still, natural or ornamental, in the book. The plot is confused and tiresome; every character is conventional or borrowed. An uncle (old Martin Chuzzlewit) tests and torments a dear nephew in a monstrous and mysterious way, encouraging him to lose £50,000 in a co-operative production scheme, with one Caleb (Mr. J. Arch). At dreary length this scheme is unfolded and traced. Mr. Gibbon, timidly dabbling in political economy, takes care not to commit

himself by saying what the trade was. When the scheme fails, the workmen all deserting, we are told it was not through any fault of principles—oh, no—but *merely* because the men knew that the raw material was bought at a higher price than the finished article would fetch, and so despaired of participating in the profits. Our hero had *merely* gone on trusting the manager (a rascally stockbroker he had picked up), although he had from the first seen cause to suspect him.

*Jack’s Courtship* is a wordy, twaddling, conventional love-tale, without merit, but quite harmless. In form it is an autobiography, padded with marine painting and nautical jargon. The hero keeps promising some strange, wonderful adventures. Nothing transpired beyond stolen walks and garden scenes at Clifton till the heroine is ordered off to Australia. I at once inferred that the hero—a retired mate—would secretly ship on the same steamer, as in that capital novel *Daireen*. He does, and no doubt shipwrecks and much cumbrous life-saving apparatus follow. I have some impression of the epithets “fresh, breezy, salt-sea flavour,” &c., applied by some perverse critic to Mr. Clark Russell. An amusing delusion. His hero served five years only at sea, retiring when only twenty-three. He then lives (on £250 a year?) in “West-end” circles, avoiding all nautical society. He passes (as second mates do not) in good, but, it must be owned, rather vulgar society, where the word “gentleman” is finely bandied about. Mr. Russell wants us to believe that the marine taint was indelible, that the poor young man could not speak ten words without some metaphor from the fore-castle. Alas for Mr. Russell! the hero, both in his diary and conversation, is always forgetting himself, and runs on for pages in a sadly terrestrial vein, and then suddenly pulls up, and, addressing the reader as “shipmate,” reels off some sickening sentimental stuff about “lee-scuppers” and “slushbuckets.” It is amusing to find Miss Hawke, the wealthy and exclusive queen of Clifton, who would surely have shrunk from these Tom Tug eccentricities in a post-captain, enthralled by them in a merchant seaman. But the whole thing is a vulgar delusion. Sailors—off the stage—are not more prone to metaphorical Old Testament diction than other men. My experience of them—chiefly confined, it is true, to the Great Western Railway, on which they seem always cruising—is that no class has a greater dislike to talking “shop,” or takes greater pains to avoid technical terms in talking to strangers. To misrepresent an honourable profession as so utterly stupid and vulgar as to intrude its *argot* upon the uninitiated is a gratuitous impertinence.

With national pride we dwell a moment on a beautiful English historical novel—historical in the best sense, for, without tampering with history, it gives us what history cannot do, nor biography either, a glimpse of the domestic manners of a bygone period interpreted by the light of our own. Little can, little need be said about this sweet, unpretending story with its pretty engravings. The new-old-fashioned art of the Caldecott-Greenaway school would fain have us trace a poetic and romantic element in Georgian life. Mere makebelieve! Beautiful family affection

there was—quiet hearths irradiated by sweet, prosaic virtues. All this our author paints tenderly and cheerfully in the lonely Cumberland farm and the refined home at Westerham. What there was of the romantic and heroic—as Thackeray, too, saw—lay in the grand, old, stupid, patriotic, miso-Gallic war spirit, and this he nobly reproduces, woven round the career of a great British patriot, the hero of Quebec. What if the language of the children is rather precocious and that of their elders not always without modern suggestion? Perfect freedom from anachronism is necessary only to a literary forger. But an adequate review is here impossible. I can only urge all who love to read of peaceful hearths and stirring camps, of maiden modesty and manly valour, to review *Amyot Brough* for themselves.

E. PURCELL.

#### CURRENT LITERATURE.

*The Armies of the Native States of India.* Reprinted from the *Times*. (Chapman & Hall.) If this little book had been an honest record of facts and figures we should have been satisfied to call it a useful help to the understanding of Indian politics. It is quite right the public should know that the several chiefs of India maintain under arms about 350,000 men all told, while our own soldiers (European and native) number less than 200,000. Thus far our author’s statements may be verified by official authority, though they require a certain limitation which he fails to supply. Armed men do not an army make, least of all in the last quarter of the nineteenth century. On this point our author cannot refuse to hear Sir Lepel Griffin, Governor-General’s Agent for Central India, whose testimony he uses freely on other occasions:—

‘It may suit the purposes of German or Russian writers to pretend that the forces at the disposal of Indian princes are large and formidable, but such is not the case. There are only three [native] forces in India worth consideration: that of Hyderabad . . . ; that of Sindhia . . . ; that of the Punjab Sikh States . . . . The so-called armies of other States exist only on paper. They are an undrilled, wretchedly armed rabble.’ (The *Fortnightly Review*, October, 1883, p. 494.)

Here is at once a vast deduction from the 350,000 armed men with which our author delights to confront us. The simple truth is that only a single force in India—that of the Nizam of Hyderabad—is capable of becoming a serious military danger. This danger, of course, it is the duty of our Indian statesmen to palliate, or to remove. Their task has not been rendered easier by the publicity which the *Times* newspaper gave to the rash speculations of our author. His name is not given, but we may safely assume that, though he has got up his brief very carefully, he is not well versed in Indian history. Regarding Hyderabad he ventures the extraordinary assertion that “it is the one place in India where corrupt Englishmen have been found.” Has he never heard of the Augean stable which Clive tried to cleanse in Bengal? Has he never heard of the Nabob of Arcot’s debts? After this we are not surprised to learn that “no certain amelioration will be effected until we apply the Berar system to the rest of Hyderabad.” “The Berar system,” it may be as well to explain, is here a convenient euphemism for annexation. On another page we are calmly told that the Nizam may possibly “prefer extinction”; and in the Introduction we read of “the lavish bestowal of the privilege of adoption.” In plain words, we are advised with a light heart to adopt the



theory that was in vogue before the Mutiny, to tear up the royal proclamation of November, 1858, and to reverse the deliberate policy of each successive Viceroy from Canning to Lord Ripon. It is, therefore, not without reason (though we may be quite sure it is without permission) that the name of Dalhousie is brought into ill-omened conjunction with the name of Lord Dufferin in the Dedication of the volume. Here again we will not argue, but content ourselves with quoting the most recently published authority—Mr. Mark Thornhill's *Adventures of a Magistrate during the Mutiny* (p. 333)—“The annexations of Lord Dalhousie, especially that of Oude, were undoubtedly the immediate cause of the mutiny.” Our alarmists are doing their best to provoke the outbreak which they profess to dread.

*Men of Invention and Industry.* By Samuel Smiles. (Murray.) This volume consists of twelve unconnected articles, eleven of which are biographies of men distinguished by inventive genius or industrial ability. The remaining article is an account of industry in Ireland, introductory to an autobiography furnished by Mr. E. J. Harland, the shipbuilder of Belfast. Amongst the persons whose lives are here related, the best known are John Harrison, the inventor of the marine chronometer, and the late Charles Bianconi. Three chapters are devoted to the men who were concerned in the invention and improvement of the steam printing press—Koenig, the Walters of the *Times*, and William Clowes. Names less familiar than these, but equally worthy to be remembered, are those of Phineas Pett, the great naval architect of the time of James I.; Francis Pettit Smith, the introducer of the screw propeller; John Lombe, who imported the silk industry into England; and William Murdock, the inventor of gas-lighting, and of many other things besides. Dr. Smiles's style was never remarkable for literary grace or correctness, and in this last book it seems more than ordinarily careless; but his genuine interest in his subjects, and the skill with which he seizes on their striking points, are qualities which compensate for many defects. Moreover, his facts may safely be trusted. We like Dr. Smiles best when he has to tell of men who in obscure stations have been content to find their happiness in the pursuit of knowledge and in quiet usefulness, without seeking either for fortune or celebrity. For this reason the chapter of this book which has pleased us most is the last, entitled “Astronomers and Students in Humble Life.”

We have been glad to receive from Messrs. Macmillan Kingsley's *Poems*, in two volumes bound uniformly with the “Eversley edition” which the same publishers brought out three years ago. We are careful to say “uniformly bound,” for the present issue is on much stouter paper, and in larger type. It could hardly have been otherwise if the poems were to make two volumes, but the improved format is none the less grateful. “The Saint's Tragedy”—the first thing that Kingsley published, giving a promise of sustained effort that was never quite redeemed—fills the first volume. The second volume opens with the sonorous hexameters of “Andromeda,” and includes all the shorter (we decline to call them “minor”) poems, from the boyish performances of 1835 to the last ballad “written in illness” of June, 1874. The author died in January of the following year. We miss, however, “Martin Lightfoot's Song,” which first saw the light in the *English Illustrated Magazine* of last July. It is right to notice that the date and place of each poem is duly recorded. We thus learn that “Alton Locke's Song” was written on the Torridge, and “The Tide Rock” at Ilfracombe, eight years before it appeared in

*Two Years Ago.* With regard to this latter, it is somewhat remarkable that the version printed in the novel contains several inferior variants, one of which looks very like a misprint. The same may be said of “A Farewell—to C. E. G.,” part of which reappears in the same novel. We have only one word more to say; and that is to express a hope that the publishers will go on to give us at least the *Miscellanies* and the *Prose Idylls*, if not also *The Heroes*, in the same attractive form. The *Water Babies* is promised us immediately with new illustrations. The sermons and historical writings we can manage to do without.

*All Round Spain by Road and Rail*, with a Short Account of a Visit to Andorra. By F. H. Deverell. (Sampson Low.) As we looked at the excellent little map enclosed in the cover of this volume, and glanced at the well-chosen Spanish verses and mottoes prefixed to each chapter, we anticipated something better than the mere record of a tourist's wanderings. The introduction, too, speaks of visiting Estremadura “to inquire about the locusts said to swarm there, and about the *mesta* and the migratory system of shepherding which formerly existed there.” But how were our hopes dashed by further reading! The visit to Estremadura resolves itself into a diligence ride from Seville to Zafra, where a stay of a day was made only by reason of having missed the train on the morning after arrival, and “during the whole day I went out of doors for only about five minutes, in the evening.” From Zafra our traveller took train to Madrid. Of inquiry about the *mesta* there is not a word, only some guide-book padding about it. And this journey, by ordinary diligence and rail, is magniloquently described as “a route along which few foreign travellers, possibly no foreign traveller, had passed before.” This is the tone of the whole book. Even of Barcelona we read, “As Barcelona is now visited by a few Englishmen from time to time, it may pass without further notice from me.” Does it never occur to tourists in Spain that some hundreds of foreign commercial men, *commis-voyageurs*, miners, railway, and other engineers, are yearly traversing Spain in all directions on business, and make no fuss about it; that many of her most lonely sierras have been explored and mapped out by scientific men, geologists, botanists, ornithologists, &c., without their giving to the world a detailed report of their personal comforts or discomforts? There is no excellence of style, no display of literary power, in this book which might compensate for the want of novelty in the trivial incidents which it repeats. It is marked off from its fellows chiefly by the intrusion of quotations of the Bible on every third or fourth page. As said above, the best things in it are the map and the Spanish quotations, which head the chapters, some of these are really charming bits.

*The Spitalfields Genius: the Story of the Life of William Allen.* By J. Fayle. (Hodder & Stoughton.) William Allen was born in 1770, and died in 1843. A simple-minded and unambitious Quaker, he was the trusted friend of the Duke of Wellington, of the Emperor Alexander I. of Russia, and of the Duke of Kent, who chose him as his adviser in his financial difficulties, and one of the trustees for the administration of his income. He also attained distinction as a man of science, being a fellow of the Royal Society and a successful lecturer at the Royal Institution and at Guy's Hospital; and in all the philanthropic movements of his time he was one of the most laborious and useful, though seldom one of the most prominent, workers. It is strange that a career in so many ways remarkable should be so little remembered. Mr. Fayle informs us that two previous biographies of Allen exist; but he

says that they are voluminous and dull. His own book has the merit of brevity, and we have found it interesting, although the affected sprightliness of Mr. Fayle's style is by no means to our taste. We wish he had given some account of Allen's scientific activity, and had told us of his domestic life something more than the fact that he survived his third wife.

*On the Fo'k'sle Head.* By W. Clark Russell. (Chatto & Windus.) It is no longer necessary to commend the sea yarns of Mr. Clark Russell. This is the third series of them that we have read; and though we cannot consider it quite equal to the two former, we must express our surprise that the author has been able to preserve so much of freshness and novelty. There is one matter we should like to urge upon him, if he will pardon the presumption. As a literary craftsman he has no more laurels to win; but in the practical work of improving the condition of British sailors we venture to suggest that a career yet lies before him worthy of his genius. It is not enough to describe hardships and perils in burning words. We look to the one man who possesses both adequate knowledge and capacity of expression to teach us the remedy. We presume that Mr. Clark Russell is not responsible for the glorified Jack Tars on the cover of his book.

*The Haunted Homes and Family Traditions of Great Britain.* Second Series. By John H. Ingram. (W. H. Allen.) Mr. Ingram, like Mr. Clark Russell, has “struck ile.” Encouraged by the favourable reception, &c., &c., he has here given us a second collection of ghost stories suitable for the season. If it be not treating the subject too seriously, we would renew our protest against Mr. Ingram's be setting sin of inaccuracy. In his tale of Combermere Abbey, he expands the Lord C. of his original into Lord Cotton—a title that has never existed. In his chapter on “Roslin Chapel” he quotes six stanzas from Sir Walter Scott, and makes almost as many misprints. Most of these, no doubt, are venial, but two we cannot pardon: “Altar pale,” for “altar's pale”; and “The lordly line of Hugh [sic] St. Clair.”

*The Relation of Philosophy to Science, Physical and Psychological.* An Address delivered before the Aristotelian Society. By Shadworth H. Hodgson. (Williams and Norgate.) Dr. Hodgson is a sturdy champion for the rights of philosophy, or metaphysics properly so-called, over against those of physical science on the one hand, and psychology on the other. In the last annual address to the Aristotelian Society, of which he is the President, he reiterates in somewhat new language, and with fresh argument and illustration, his cardinal proposition that, while all science has to do with ascertaining the conditions of the existence of things, it is only philosophy which inquires into the *what* as distinguished from the *how* of existing things. In other words, it is for philosophy to take up the consideration of things as known objects, in their necessary relation to the knowing mind. The author develops this thesis in reference to the distinction between psychology and philosophy in a very fresh and interesting manner. He contends for a rigidly scientific psychology which shall confine itself to the study of the conditions of mental states and processes, and more particularly the correlations between psychical changes and nervous actions; and he rallies some of our modern psychologists who, while accepting the biological method as applicable to the phenomena of mind, reserve for philosophic consideration the problem of a spiritual substance. Such a substance, so far as it helps to condition the phenomena, ought, according to Dr. Hodgson, to be included in a scientific psychology. But he ridicules the notion of

trying to deduce the manifestations of mind from a conception of an underlying substance or noumenon. And his eventually phenomenalist philosophy leads him to resent the handing over of such a problem as the unknowable substance of mind to his own favourite region of philosophy. Dr. Hodgson's reasoning is close, and now and again subtle; and even when read some of his distinctions, as that between objective thought and the objects of thought, are not easy to grasp. One would say that the members of the Aristotelian Society must derive an excellent intellectual gymnastic from their learned President's discourses.

*Traced and Tracked: Memoirs of a City Detective.* By James M'Govan. (Edinburgh: Menzies.) Mr. M'Govan—if that be his real name—is the author of three former books, which have gone respectively through nine, eight, and six editions, and which, like the one now before us, profess to record the experiences of an Edinburgh detective. It is natural to expect that the vein will by this time show some signs of exhaustion. As we have not read Mr. M'Govan's earlier books, we are unable to say whether the present work is inferior to them or not; but we are bound to confess that *Traced and Tracked* is one of the best collections of short stories we have seen for a long while. The tales—which are clearly to be regarded as fiction, though they may embody real incidents, and though they evidently display close personal knowledge of the classes they describe—have no more monotony than is inseparable from the fact that they all deal with crime and its detection. But, after all, four volumes of detective experiences are rather too much, and the author might do well to essay his powers in some other field.

*The Skilful Cook: a Practical Manual of Modern Experience.* By Miss Mary Harrison. (Sampson Low.) This is a really servicable cookery-book. Its directions are briefly expressed, but full and lucid, and (unlike those of many similar handbooks) are not calculated exclusively for use in wealthy households. The book is handy in size, and facility of reference is insured by the use of strong type for the headings, and by the practice of giving a separate paragraph to each step of the processes described. There is also a good index.

We have received from Messrs. Vizetelly & Co. a translation of M. Georges Ohnet's *Countess Sarah*. It appears that the publication has been delayed through fear of a rival translation by a duke's daughter. We must be excused for expressing the opinion that both translators might have been better employed.

#### NOTES AND NEWS.

ALL SOULS' COLLEGE, Oxford, has honoured itself by electing Prof. S. R. Gardiner to a "research fellowship," which is tenable for seven years, on the condition that the holder undertakes some definite literary or scientific work under the direction of the college. In the present case the "definite literary work" is the continuation of the History of England from the outbreak of the Civil War (August, 1642) to the execution of the king (January, 1649).

PROF. MASPERO will start for Upper Egypt earlier than usual this year. His steamer is already being prepared for the trip, and he will probably begin moving up the river in the course of a week.

THE Nile threatens to be deserted this year. A letter despatched from Cairo November 16, states that only two dahabeeyahs had gone up at that date.

MR. WHITLEY STOKES has agreed to edit for

the delegates of the Clarendon Press the Indian Codes, in two volumes. The first volume, dealing with the substantive law, will contain the Penal Code, the Succession Act, the Contract Act, the Transfer of Property Act, and the four Acts codifying the law of negotiable instruments, trusts, easements, and specific relief. The second volume, dealing with the adjective law, will contain the two codes of criminal and civil procedure, the Evidence Act and the Limitation Act.

*Temple Bar* for January will contain "Recollections of Mark Pattison," by a former undergraduate of Lincoln College.

MESSRS. KEGAN PAUL, TRENCH & Co. will publish next week a small volume of *Rhymes à la Mode*, by Mr. Andrew Lang. Many of the verses included in it have appeared in various periodicals, but none have hitherto been put forth in book form in England.

THE same publishers have in the press for immediate publication Mrs. Sartorius's narrative of her experiences in *The Soudan*. As she was with Major-General Sartorius during his expedition to Suakim, the volume, with its illustrations, will give an interesting insight into camp-life, as well as into the characteristics of the people and country visited.

THE anonymous author of *Metaphysica nova et vetusta: a Return to Dualism*, by Scotus Novanticus, has another work in the press, to be entitled *Ethica*; or, the Ethics of Reason.

WE understand that the fourth edition of *Obiter Dicta* is about to be issued immediately.

MR. KRISHNAMÁCHÁRIYAR, formerly of the Madras Educational Department, has applied for permission to translate into Tamil and Telugu the volume of *Indian Fairy Tales* collected by Miss Marie Stokes.

MR. BEAL's two volumes, recently published by Tribner & Co., are, we understand, soon to be supplemented by a third volume, containing the travels of the pilgrims named by I-Tsing, some of whom reached India by the Southern Sea route. The especial value of the records of these last-named pilgrims, is that we derive from them our first information of the Buddhist settlements in the island of Sumatra, especially at Sribohoja (very probably Palembang), so early as the second half of the seventh century A.D.

MR. HENRY CLARKE has just sent to press, with Messrs. W. Swan Sonnenschein & Co., an annotated edition of the *Evagoras* of Isocrates.

PROF. F. LANGE, of the Royal Military Academy, Woolwich, announces a series of German School Classics, edited, with literary Introduction and notes, by Mr. F. Storr, Dr. A. Macdonell and himself. The first two volumes, *Master Martin, the Cooper*, by E. T. A. Hoffman, and *Hans Lange*, by Paul Heyse, are nearly ready, and will be published by Messrs. Symons & Co.

MESSRS. W. SWAN SONNENSCHN & Co. have down for immediate publication three new novels: *Edith*, by Redna Scott; *Sweet Bells Jangled*, by Miss Rowsell, author of *Love Loyal*; and *Elfrica*, an historical novel of the time of Henry II., by Mrs. Edmund Boger, author of *Southwark and its Story*.

The subjects of Mr. Edmund Gosse's two courses of lectures at the Johns Hopkins University in January are "From Shakspeare to Pope," and "Gray and the recent History of his Writings." The former course, consisting of six lectures, will also be delivered at Boston during December.

MESSRS. ALEXANDER AND SHEPHEARD have published, in a cheap sixpenny edition such as was so popular about two years ago, Mdma. Venturi's Memoir of Joseph Mazzini, together with Mazzini's two essays, "Thoughts upon

Democracy in Europe" and "The Duties of Man."

*An Irish Midsummer Night's Dream: a Legend of the Shannon*, is the title of a new little book by Mr. John Bickerdyke, M.A., to be published next week by Messrs. W. Swan Sonnenschein & Co.

MR. HENRY FRITH will contribute a serial story called "King Charles' Page; or, Two Children's Adventures in the Time of the Commonwealth" to the new volume of *Little Folks' Magazine*, which begins with the January number.

MESSRS. J. S. FLETCHER & Co., of Leeds, will shortly publish a new story entitled *Sentence Deferred*, for which they confidently anticipate as remarkable a reception as that accorded to Mr. Conway's celebrated *Called Back*.

MESSRS. W. SWAN SONNENSCHN & Co. have recently acquired the copyright of *Time*. Its scope will be much enlarged by the new editor, so as to make it "a magazine of current topics, literature, and art." "Though claiming to rank among the more distinctly literary of the monthlies," it will "run rival to no existing journal." The first number for 1885 is to include, among others, articles by F. Anstey, Mr. A. Lang, Vernon Lee, Mr. J. Addington Symonds, the Rev. S. A. Barnett, the Rev. Hilderic Friend, and Mr. W. F. Kirby. One serial novel will run through the monthly issues, the remaining pages being devoted to short essays and papers, critical reviews, and a monthly bibliography.

THE *Derby Mercury* having changed hands, Mr. W. Davenport Adams will shortly relinquish the editorship of that paper.

It is proposed to erect a memorial to King Alexander III. of Scotland on the spot by the seashore between Burntisland and Kinghorn where he met with his death by an accidental fall over the cliff on March 19, 1285-6.

A BAGFUL of historical documents, relating to the proceedings which led to the siege of Carlisle by the Scots after the battle of Marston Moor, has been found under a beam in the triforium of Carlisle Cathedral by some workmen who were doing repairs. The documents bear the date 1642 and 1643, and they must have been hidden under the beam 240 years ago. They have been taken possession of by the Dean and Chapter, who intend to have them examined by experts.

THE fire that broke out in the Reference Department of the Newcastle Free Library last week did damage it is estimated to the amount of £1000, the bookshelves and their contents being entirely consumed for a width of eight or ten yards. Some valuable books were destroyed, but fortunately they can all be replaced. The fire, it is stated, was caused by the overheating of the ventilators which carry away the fumes of the gaslights from the reading-room.

MR. STUART-GLENNIE will lecture next Sunday evening, December 7, for the National Sunday League, at St. Andrew's Hall, New-man Street, Oxford Street, on "King Arthur in History, Romance, and Poesy."

WE have received the Report of the United States Commissioner of Education for 1882-83, which forms a volume of about 1100 pages. Besides recording the progress of education in the several States, it also gives an abstract of what is being done for technical instruction throughout Europe.

AT the meeting of the Clifton Shakspeare Society, on November 22, a report in connexion with "1 Henry VI." from the Department of Arts and Sciences was presented by



Dr. Arthur B. Prowse. The following papers were also read:—"Joan of Arc," by Mrs. C. J. Spencer, who maintained that the travesty of Joan's noble character, as given in "1 Henry VI.," was a proof that Shakspeare did not write the play; "Joan of Arc from Three Points of View," by Miss Louisa Mary Davies, who showed (1) that history gave her life as a tragedy, pure and simple—a sacrifice accepted, used, and then repudiated; (2) that Shakspeare presents to the view the same sacrifice, but as a blemished offering, tainted with the breath of the Evil One; (3) that Schiller reproduces the story of self-abnegation, heightened in lustre by the cruellest misconstruction and ingratitude. Mr. John Taylor read "An Historical Note on Talbot" dealing with many interesting points concerning him, among others his connexion with Goodrich Castle, the history of his prayer-book, and the discovery of his body in 1874 at Whitechurch, Salop.

## A TRANSLATION.

## KING AILILL'S DEATH.

From the *Early-Middle-Irish, Book of Leinster*, fo. 214 (=facsimile, p. 308), col. 2.

I know who won the peace of God—  
The old king Ailill of the Bann,  
Who fought beyond the Irish sea  
All day against a Connaught clan.  
The king was routed. In the flight  
He muttered to his charioteer,  
"Look back: the slaughter, is it red?  
The slayers, are they drawing near?"  
The man looked back. The west-wind blew  
Dead clansmen's hair against his face.  
He heard the war-shout of his foes,  
The death-cry of his ruined race.  
The foes came darting from the height  
Like pine-trees down a swollen fall.  
Like heaps of hay in flood, his clan  
Swept on or sank—he saw it all,  
And spake, "The slaughter is full red,  
But we may still be saved by flight."  
Then groaned the king, "No sin of theirs  
Falls on my people here to-night.  
"No sin of theirs, but sin of mine,  
For I was worst of evil kings,  
Unrighteous, wrathful, hurling down  
To death or shame all weaker things.  
"Draw rein, and turn the chariot round.  
My face against the foemen bend.  
When I am seen and slain, mayhap  
The slaughter of my tribe will end."  
They drew, and turned. Down came the foe.  
The king fell cloven on the sod.  
The slaughter then was stayed, and so  
King Ailill won the peace of God.\*

WHITLEY STOKES.

## MAGAZINES AND REVIEWS.

THE conductors of the *English Illustrated Magazine*, instead of following the custom of issuing an extra Christmas number, have chosen to make their December Part double the usual size and price, with eight full-page illustrations. Four of these belong to Mr. Comyns Carr's article on "Gainsborough," which is chiefly biographical, and contains but little—though that little is sound—in the way of criticism. The engravings may be commended, though Gainsborough is not an artist whose special merits can be fairly represented in black and white. Among the illustrations to Mr. Carr's article, however, Mr. Biscoe Gardner's small engraving of the "Miss Linley" strikes us as being more satisfactory than any of the full-page pictures. Mr. F. Pollock's article on "Clovelly" is charmingly illustrated by Mr.

L. R. O'Brien. The paper on "Calvados," by Mary Mather, is well written and interesting. Mr. Hennessy's drawings are rather unequal in merit. Mr. F. Villiers contributes an article, illustrated by himself, on "Our Mission to Abyssinia." Mr. Austin Dobson's "The Squire at Vauxhall," and Mr. R. Jefferies's "St. Guido," are not very favourable specimens of their authors' styles, and the same may be said of Mr. Henry James's story, "The Path of Duty," which (if we may speak our mind) is "short but tedious." Mr. Bernard H. Becker has a paper on "Iron and Steel Making in South Wales," illustrated by Mr. A. Morrow; and Mr. C. F. Keary writes on the "Sforzas of Milan," several portraits of whom are given from contemporary medals. The only article unprovided with illustrations, besides Mr. Henry James's story and the two continued tales, is Mr. Archibald Forbes's "A Christmastide in the Khyber Pass." On the whole the number deserves very high praise both for its literary and its artistic qualities.

*Macmillan's Magazine* contains several papers of exceptional interest. First comes a poem of Lord Tennyson on "Freedom," which has all the ring and spirit of his early work. M. A. W. in writing on "Style and Miss Austen" has done all that is possible to extract something new out of the recently published letters. An article on "Profit and Loss at Oxford" puts forward in a lively way the real difficulties which beset the university reformer. The suggested remedy—"shear expenses; bring back plain living as the first step towards high thinking"—is obvious. So long as university life is mainly organised for amusement and luxury it is useless to complain of the lack of intellectual results. "Notes on Popular English," by the late Isaac Todhunter, contains much useful criticism for the writer who needs to be warned against dangerous solecisms. Mr. Leslie Stephen writes a touching tribute to the memory of Henry Fawcett.

WE have received from Mr. Elliot Stock the first number of *Book-lore: a Magazine devoted to Old Time Literature*, with which is incorporated *The Bibliographer*. It will, no doubt, be more acceptable to the public at large than that excellent periodical; while "The Story of Rasselas" and the letter on "Johnson Bibliography" will conciliate the special student. The article on "Scriptural Translations and Blunders" exemplifies the bad eminence of Oxford Bibles for typographical errors between 1717 and 1820. The Notices of Collectors—Sir English Dolben is introduced to us in this number—can hardly fail to be entertaining and valuable; and the Reviews and Notes bring together many facts which are worthy of permanent record. The little notice of Mr. Hinkman's proposal for printing books in blue ink and on green paper is suggestive; we have seen the Gospel of St. John printed for the use of an invalid in gilt characters on a dark green ground. We wish *Book-Lore* all the prosperity which so readable a periodical deserves, and hope that it will help to popularise bibliography and the science of books.

IN the *Deutsche Rundschau* Herr Herman Grimm concludes his papers on "Raphael's Ruhm in vier Jahrhunderten"; they form an Appendix to the writer's biography of Raphael. The condition of the London poor has awakened the attention of Germany, and Prof. Asher begins a series of articles which will make known to the German public the details which have lately been laid before ourselves. Herr Bruchmann writes on "Wilhelm von Humboldt," a man more impressive by his personality than by the clearness of his expression. Prof. Max Müller publishes a paper "Damals und Jetzt," originally written for the Philological Association meeting at Dessau. It is

a pleasantly written survey of the advance of philology in recent times.

THE *Euskal-Erria* of November 20 has a biographical sketch of Don Nicolas Soraluece, who died on October 29. His chief writings were devoted to the history of his native province, and comprise, among others, a *Historia general de Guipuzcoa*, and histories of the fisheries and maritime discoveries of the Basques in the Polar seas and in Newfoundland.

## OBITUARY.

WE regret to record the death of Sir Alexander Grant, Bart., Principal of Edinburgh University, which took place suddenly, from apoplexy, on the evening of last Sunday, November 30. He was born in 1826 and educated at Harrow and Balliol College, Oxford. After being placed in the second class at the final examination in classics, he was elected in 1848 to a fellowship at Oriel. For ten years he remained in residence, taking private pupils and preparing the edition of the *Nicomachean Ethics of Aristotle* upon which his reputation as an author must rest. Many Oxford teachers try their hands at Aristotle in some form; Sir Alexander Grant alone has been able to keep his place as the most popular—if not the standard—authority for nearly thirty years. But it must be admitted that this exceptional success is largely due to the very limitations of the work. No attempt is made to settle the text; even the useful Index Verborum is borrowed from another edition. The essays are eminently readable, but no one would now pretend that they go to the root of the matter. In brief, Sir Alexander had much reason to thank the laziness of later generations of Oxford tutors, who have ever been ready to criticise his work without venturing to supersede it. A fourth edition is announced by Messrs. Longmans for immediate publication. In 1859 Sir A. Grant married the daughter of Prof. Ferrier, of St. Andrews, and in the same year went out to India as inspector of schools and professor of history at Madras. In 1862 he was transferred to Bombay, where he filled successively the offices of principal of Elphinstone College and Director of Public Instruction. In 1868 he was chosen Principal of Edinburgh University, in succession to Sir David Brewster. Though this post is by no means a sinecure, its duties are mainly administrative, and demand no teaching; and it was hoped that Sir Alexander would devote his leisure to some great literary work. This hope was hardly fulfilled by his *Aristotle* and *Xenophon* in the series of "Ancient Classics for English Readers," and his article on "Aristotle" in the *Encyclopædia Britannica*. More worthy of its author was the *Story of Edinburgh University*, in two volumes, published in the beginning of the present year.

## THE EARLY LIFE OF TOURGHÉNIEV.

AMONG the interesting papers contained in the November number of the Russian review, "The European Messenger" (*Vestnik Yevropey*), not the least important is the first instalment of an article entitled "Recollections of the Family of Ivan Tourghéniev." The author is a Mme. Zhitov, the adopted daughter of the novelist's mother. The pictures in these memoirs are vigorously drawn and wonderfully sad. We see the despotic mistress of the house, left a rich widow at a comparatively early age, exercising the most heartless cruelty towards her unfortunate serfs. Very vividly described are the struggles of the poor woman Agashenka to retain her infant children, who were to be torn from her merely because it was supposed they would be likely to interfere with her careful attendance upon her mistress; as also

\*A rough draft of this translation appeared in *Fraser's Magazine* for June, 1861.

the boundless caprice of the latter, and her severity to her eldest son, whom she excluded from her society, and allowed to remain in poverty because he had made a marriage of which she disapproved. It is interesting to see how many of the characters of the great novelist were taken from the serfs of his mother's household—the dumb porter, to wit, and his dog. Many details are given of the youth of Tourghéniev; the author was adopted into the family soon after her birth, and saw much of the future novelist. We read how his generous heart was pained at seeing so much of the miseries of serfdom. It is to these experiences, however, that we owe the "Memoirs of a Sportsman" (*Zapiski Okhotnika*). Mme. Tourghéniev was the type of a class of proprietors now, happily, impossible in Russia. The revelations of the cruelties of others given a little while ago in such journals as *Old and New Russia* and the *Historical Messenger*, make us realise that she was not alone, nay, was much more merciful than many others. Her life of tyranny and self-torment was closed in 1850, and her conduct seems to have somewhat estranged her favourite son Ivan, whose genius she appreciated so little that she did not care to read his works, and thought that he had degraded himself as a Russian nobleman by becoming an author. It is but fair to add, however, that he had written comparatively little before her death. The public will expect with much interest the continuation of these papers, which, it is to be hoped, will find a translator, as Tourghéniev has many admirers in this country.

W. R. MORFILL.

### SELECTED FOREIGN BOOKS.

#### GENERAL LITERATURE.

- BLONDEL, Spire. *L'Art intime et le Goût en France* (Grammaire de la Curiosité). Paris: Rouveyre. 25 fr.
- BOTTICELLI, S. Zeichnungen zu Dante's Göttlicher Komödie, hrsg. v. F. Lippmann. 1. Abth. Berlin: Grote. 90 M.
- DAUDET, Mmne. *Alphonse, Fragments d'un livre inédit* par. Paris: Charavay. 5 fr.
- FIGDOR, S. *Parlamentswissenschaft. I. Die parlamentarische Taktik*. Berlin: Puttkammer. 2 M. 40 Pf.
- HARTMANN, E. v. *Das Judentum in Gegenwart u. Zukunft*. Leipzig: Friedrich. 5 M.
- LEPORET, L. *Etude sur les Monuments primitifs de la peinture chrétienne, et Mélanges archéologiques*. Paris: Plon. 3 fr. 50 c.
- LOIR-MONGAZON. *Fleurs et peinture de fleurs*. Paris: Didier. 3 fr. 50 c.
- MÉMOIRES publiés par les Membres de la Mission archéologique du Caire, sous la Direction de M. Maspero. Fasc. 1. Paris: Leroux. 25 fr.
- PUISSANCE, la Française. *Par un ancien officier*. Paris: C. Lévy. 3 fr. 50 c.
- RINN, L. *Marabouts et Khouan: Etude sur l'Islam en Algérie*. Paris: Jourdan. 15 fr.
- RUNGE, L. *Beiträge zur Backstein-Architektur Italiens*. Berlin: Wasmuth. 36 M.
- SARCEY, F. *Souvenirs de Jeunesse*. Paris: Ollendorff. 3 fr. 50 c.
- SARZEO, E. de. *Découvertes en Chaldée*. 1<sup>re</sup> Livr. Paris: Leroux. 30 fr.
- STACKELBERG, N. v. *Aus Carmen Sylva's Leben*. Heidelberg: Winter. 6 M.
- STEEN, A. *Hermann Hettner. Ein Lebensbild*. Leipzig: Brockhaus. 6 M.
- TAVERNIER, Ad. *L'Art du Duel*. Paris: Marpon. 25 fr.

#### THEOLOGY.

- CHASTEL, E. *Histoire du Christianisme depuis son origine jusqu'à nos jours*. Paris: Fischbacher. 60 fr.
- GERHARDT, J. *loci theologici. Indices*. Leipzig: Hinrichs. 7 M.

#### HISTORY, ETC.

- DUBOIS, M. *Les Liges étienne et achéenne. Leur histoire et leurs institutions etc.* Paris: Thorin. 7 fr.
- DUBOIS-CHANCE. *Analyse de la Révolution française*. Publiée par Th. Junge. Paris: Charpentier. 3 fr. 50 c.
- HUBER, A. *Geschichte Oesterreichs*. 1. Bd. Gotha: Perthes. 1 M.
- JOSEPH, P. *Die Münzen d. gräflichen u. fürstlichen Hauses Leiningen*. Wien: 10 M.
- PUBLICATIONEN aus den k. preussischen Staatsarchiven. 22. Bd. *Unterhaltungen m. Friedrich d. Grossen. Memoiren u. Tagebücher v. H. de Catt*, hrsg. v. R. Koser. Leipzig: Hirzel. 9 M.
- REVELLAUD, E. *Histoire du Canada et des Canadiens depuis la découverte jusqu'à nos jours*. Paris: Grassart. 7 fr. 50 c.

- SEITZ, K. J. *Grundlagen einer Geschichte der röm. possessio*. Erlangen: Deichert. 6 M.
- TAINÉ, H. *La Révolution*. T. III. *Le Gouvernement révolutionnaire*. Paris: Hachette. 7 fr. 50 c.

#### PHYSICAL SCIENCE AND PHILOSOPHY.

- ACTA, nova, academiae caesareae Leopoldino-Carolinae germanicae naturae curiosorum. 45. Bd. Halle. 35 M.
- BASTIAN, A. *Religionsphilosophische Probleme auf dem Forschungsfelde buddhistischer Psychologie u. der vergleichenden Mythologie*. Berlin: Asher. 9 M.
- BIEDERMANN, G. *Philosophie der Geschichte*. Leipzig: Freytag. 10 M.
- BLANC, H. *Die Amphipoden der Kieler Bucht nebst e. histolog. Darstellg. der "Calceoli"*. Leipzig: Engelmann. 8 M.
- BOBEK, K. *Einleitung in die Theorie der elliptischen Funktionen*. Leipzig: Teubner. 4 M. 80 Pf.
- HEIM, A. *Handbuch der Gletscherkunde*. Stuttgart: Engelhorn. 13 M. 50 Pf.
- HERTWIG, O. u. R. *Untersuchungen zur Morphologie u. Physiologie der Zelle*. 2. Hft. Jena: Fischer. 1 M. 50 Pf.
- OLPIE, GALLIARD, L. *Contributions à la Faune ornithologique de l'Europe occidentale*. 1<sup>re</sup> Fasc. Bayonne: Lasserre. 3 fr.
- RENOUVIER, Ch. *Esquisses d'une classification systématique des Doctrines philosophiques*. Paris: Fischbacher. 8 fr.
- SCHOEN, W. *Beiträge zur Dioptrik d. Auges*. Leipzig: Engelmann. 30 M.
- SCHUTZENBERGER, P. *Traité de Chimie générale*. T. IV. Paris: Hachette. 12 fr.
- SEMPER, C. *Reisen im Archipel der Philippinen*. 2. Teil. 2. Bd. 15. Hft. *Nachträge u. Ergänzungen*. Tritonaden. Wiesbaden: Kreidel. 28 M.
- STUDER, Th. *Verzeichniss der während der Reise S.M.S. Gazelle um die Erde 1874-76 gesammelten Asteriden u. Euryaliden*. Berlin: Dümmler. 7 M. 50 Pf.
- WIEDERSHEIM, R. *Grundriss der vergleichenden Anatomie der Wirbelthiere*. Jena: Fischer. 8 M.

#### PHILOLOGY, ETC.

- BRANDT, P. *De Batrachomyomachia Homerica recensenda*. Bonn: Behrendt. 1 M. 20 Pf.
- BRINKMANN, F. *Syntax d. Französischen u. Englischen in vergleichender Darstellung*. 2. Bd. 1. Lfg. Braunschweig: Vieweg. 7 M. 50 Pf.
- CATONIS, M. P. *de agri cultura liber*. M. Terenti Varronis rerum rusticarum libri 3. Ex rec. H. Kellii. Vol. I. Pars 2. Leipzig: Teubner. 6 M.
- HARTMANN v. AUE, armer Heinrich. *Mit Anmerkgn. u. Abhandlgn. v. W. Wackernagel*. Hrsg. v. W. Toischer. Basel: Schwabe. 3 M. 20 Pf.
- KEIL, B. *Analecta Isocratæ*. Leipzig: Freytag. 4 M.
- LINCKE, E. M. *De elocutione Isael*. Leipzig: Fock. 1 M. 20 Pf.
- MAHN, A. *Etymologische Untersuchungen üb. geographische Namen*. 9. Lfg. Berlin: Dümmler. 60 Pf.
- TEICHMÜLLER, G. *Literarische Fehden im 4. Jahrh. vor Chr.* 2. Bd. *Zu Platon's Schriften, Leben u. Lehre*. Die Dialoge d. Simon. Breslau: Koebner. 10 M.
- THIMME, A. *Quaestionum Lucianearum capita 4*. Göttingen: Akadem. Buchhandlung. 1 M. 20 Pf.

#### CORRESPONDENCE.

##### MR. SYMONDS'S "VAGABUNDULI LIBELLUS."

London: Dec. 1, 1884.

In reviewing Mr. Symonds's new volume in last week's ACADEMY, Mr. Hall Caine takes exception to the line—

"Blue from the depth and curled with crested argent"

and adds, "the use of the line of eleven syllables in the sonnet is, I think, new to me."

Might I point out that the Italian sonneteers almost invariably use the line of eleven syllables, and that the composition of *mute-sonnets*, with lines of ten syllables, is usually restricted by them to comic subjects. Our English poets, also, have occasionally made use of hendecasyllabic lines. We all remember Hartley Coleridge's—

"Old times unqueen thee and old loves endear thee"

and in his sonnet beginning "When we were idlers" he has introduced seven of these lines. Milton and Wordsworth have used them more sparingly, while Keats gives us many examples, as in his sonnet ending—

"Beauties of deeper glance, and hear their singing,  
And float with them about the summer waters."

Mr. Symonds's sonnet, however, more closely

resembles in rhythm, tone, and structure, Mr. Aubrey de Vere's "Human Life," in which there are eight hendecasyllabic lines. The following very beautiful example by our latest sonneteer, Mr. E. C. Lefroy, may serve to show that such lines do not spoil the workmanship:—

"HYLAS.

"What pool is this by galingale surrounded  
With parsley and tall iris overgrown?  
It is the pool whose wayward nymphs con-  
founded  
The quest of Heracles to glut their own  
Desire of love. Its depths hath no man sounded  
Save the young Mysian argonaut alone,  
When round his drooping neck he felt,  
astounded,  
The cruel grasp that sank him like a stone.  
Through all the land the Hero wandered, crying  
'Hylas!' and 'Hylas!' till the close of day,  
And thrice there came a feeble voice replying  
From watery caverns where the prisoner lay;  
Yet to his ear it seemed but as the sighing  
Of zephyrs through the forest far away."

I would only add that the scarcity of dissyllabic rhymes in our language must always prevent their frequent use in the composition of English sonnets.

SAMUEL WADDINGTON.

Dorchester: Dec. 1, 1884.

Mr. Hall Caine, in his able critique on *Vagabunduli Libellus*, says: "The use of the line of eleven syllables in the sonnet is, I think, new to me." That its presence detracts from the beauty of the sonnet, even if does not constitute a flaw, will, I take it, be generally conceded; still its use, though infrequent, is by no means rare. It occurs in two of Milton's sonnets, viz., "On the Detraction which followed on my writing certain Treatises," and "On the Religious Memory of Mrs. Catharine Thomson." It is also found in one ("To Ginevra") of Byron's, whose opinion that sonnets "are the most piling, petrifying, stupidly platonic compositions" did not deter him from writing some half-dozen. Another example is afforded by S. T. Coleridge in his sonnet "To Priestley." Wordsworth furnishes many instances, e.g., in "Not love, nor war, nor the tumultuous swell" (*Miscellaneous Sonnets*); "The Fall of the Aar: Handec" (*Memorials of a Tour on the Continent, 1820*); in seven of the *Ecclesiastical Sonnets*, viz., "Saxon Conquest," "Crusades," "Crusaders," "Transubstantiation," "Charles the Second," that commencing "Down a swift stream, thus far, a bold design," and "The Liturgy"; and in Nos. vii., xxv., xl., xlii., and xlv. of *Sonnets composed during a Tour in Scotland in the Summer of 1833*. Other poets might be cited; but enough has been said to show that the use of the eleven-syllable line in the sonnet is not, as Mr. Hall Caine thinks, "new."

With regard to Mr. Hall Caine's stricture on the sestet of the sonnet in *Vagabunduli Libellus* commencing "Hours, weeks and days bring round the golden moon," I would say that the same arrangement as to rhyme is seen in Wordsworth's sonnet on "Seclusion" (*Ecclesiastical Sonnets*).

JOHN F. ROLPH.

##### NATHANAEL HAWTHORNE'S ANCESTRY.

London: Dec. 1, 1884.

I observe that you state—on the authority of the book under review—that the first Hawthorne came "probably from Wilts" in 1630.

It is, at any rate, worth notice that the parish register of Windsor contains the baptismal entry of "Nathanael, son to Nath<sup>l</sup> Hawthorne," in the year 1631.

I copied the entry many years ago from the original.

CHARLES J. ROBINSON.



## HISTORICAL MSS. AT OXFORD.

House of Commons: Nov. 28, 1884.

I went to see the purchase of the New College parchments and papers, rescued by Bodley for £7, from a rag and bone shop, and now in the library. They are about ten cubic feet, and are chiefly leaves, I think, of the seventeenth, eighteenth, and nineteenth centuries. They will be valuable for local and economical history, and are well rescued from the fate to which Warden Sewell and Bursar Robinson destined them. Of course, I don't know what Mr. Greville Chester got, but I suppose the best. There was, and is, plenty of room for their preservation in New College muniment room. They might have been offered, if the Warden and Bursar wanted to get rid of them in defiance of their founder's statutes, to the library.

They were sold for thirty pieces of silver (£1 10s.) by the abovenamed worthies, a most suggestive blunder. M.P.

## GOLDSMITH AND THE HORNECKS.

London: Dec. 1, 1884.

I submit that the pedigree of Goldsmith's "Letter in Prose and Verse to Mrs. Bunbury" is against the supposition that the two additional lines Mr. Radford has found in the Plymouth Public Library (*vide* ACADEMY, November 22) are by Goldsmith. That pedigree is given as follows, with the reprint of the "Letter in Prose and Verse," in the new edition of Goldsmith's works just published in Bohn's Standard Library:—

"Written in 1772, according to Sir Henry Bunbury, when he first published the piece through Prior's edition of the poet's works, 1837; but when, in the following year, Sir Henry included it in his 'Correspondence,' &c., of his kinsman, Sir T. Hanmer, he said that it was 'probably written in 1773 or 1774.' The letter was in reply to a rhyming invitation to visit the Bunburys (Mr. and Mrs. H. Bunbury) at Barton, their country seat in Suffolk."

Now, Sir Henry Bunbury, who first published Goldsmith's "Letter in Prose and Verse," as here stated, was the son of the Mrs. Bunbury to whom it was addressed, and he of course published from the family papers, and no doubt from the original letter in Goldsmith's own hand. So much being tolerably evident, is it likely that Sir Henry would have published the poem without its two last lines? Or, supposing that possible—for accidents will happen—seeing that he again published the poem-letter the following year, having so had, as I may say, an interval of a year for reflection and correction, is it likely he would have published the poem a second time incomplete? Again, Mrs. Gwyn, sometime the second Miss Horneck, and Goldsmith's "Jessamy Bride," lived till 1840, three years after Sir Henry Bunbury first published the poem in Prior's edition of Goldsmith's works, and two years after its second publication in Sir Henry's "Correspondence," &c., of Sir T. Hanmer; yet, though very communicative on the subject of Goldsmith and his intimacy with the Bunburys, this lady, I believe, never had anything to say against the completeness of the poem in question as Sir Henry published it. Northcote, who gave, in his *Life of Reynolds*, 1818, some of Mrs. Gwyn's reminiscences of Goldsmith, has, I think, no word about these two lines, or, indeed, about the poem-letter, which, as I have shown above, was not published till long after—viz., 1837; and Hazlitt, who also knew Mrs. Gwyn, and was likewise favoured with a recital of her acquaintance with Goldsmith, though he tells of the recitals in his *Conversations of Northcote*, 1830, he, like Northcote, I believe, says nothing about this poem.

No doubt the two lines cited are apt and "excellent," as Mr. Radford says; but it seems to me they are merely an added "tag" to a copy of the original poem by Goldsmith.

J. W. M. GIBBS.

## "HEINE'S PROSA."

Cambridge: Dec. 1, 1884.

There cannot be the least doubt that the reviewer of Dr. Buchheim's "Heine's Prosa" is altogether at fault in his contention with the editor as to the sense of the word *wohlbestallt*. To find that word suggestive of the idea "well-fed" is an error possible only to an Englishman with the "stalled ox" of the Proverbs running in his head. There does not exist any verb *bestallen*, to "stall" or "stable"; and *stallen* in this sense has no reference whatever to the feeding, but only to the housing, of the animals "stalled." *Bestallt* is not properly the preterite participle of *bestallen*, nor is either word derived from *Stall*, or at all adapted to suggest it. The verb *bestallen* is in all probability a formation of the last century, from the verbal substantive *Bestallung*, itself formed on the analogy of *bestalle*, the old preterite, and *bestalt* (afterwards incorrectly written *bestallt*), the preterite participle of *bestellen*, to put into a *Stelle* or post. The German language, therefore, offers absolutely no line upon which a witty fancy could travel from the word *wohlbestallt* to the idea expressed by the word "*wohlgenährt*." This is, of course, an intended humour, which it is perfectly easy to apprehend in Heine's employment of the word; and it is to be regretted that Dr. Buchheim did not in his note point this out to the English reader. Like so many other expressions belonging to the *Kanzleisprache*, and now in their serious use either obsolete or found only in the most pedantic official style, *wohlbestallt* is often employed to convey a certain satirical or serio-comic humour. In the passage from Heine the humour becomes the broader from the application of a term of solemn officialism to functionaries of so humble a grade and with so modest a salary (*Bestallung*) as *Universitätspedelle*.

HENRY J. WOLSTENHOLME.

## BEN JONSON'S SONG "TO CELIA."

Am Hof, Davos Platz, Switzerland: Nov. 19, 1884.

It is very singular that in a matter of simple criticism people are constantly to be found who indulge in conjecture instead of going to the fountain-heads of information. Dr. J. F. Payne writes in the ACADEMY, November 1, suggesting that Jonson borrowed his song "To Celia" from a passage in Poliziano, who was, as every scholar knows, no less a royal borrower from antique sources than rare Ben himself. Mr. H. T. Wharton writes in the ACADEMY, November 8, explaining what is, indeed, established beyond question in the opinion of all competent judges, that Jonson translated his stanzas from the Love Letters of Philostratus. He refers to Cumberland, who first published the fact, having been, probably, informed of it by no less an authority than Bentley; and cites the passages in Gifford's edition of Jonson (vol. viii., p. 267). Yet Mr. J. Williams, in the ACADEMY, November 15, writes to "point out that it must be very doubtful whether Jonson had ever read so obscure a writer as Philostratus," and then leads us through the Anthology in search of passages from Meleager, Leontius, Agathias, faintly resembling the *conceits* of Ben Jonson's song. Why did not Mr. Williams turn to Gifford's pages? He would there have read: "They must have a very imperfect acquaintance with Jonson who are unprepared to meet with him in any volume which antiquity has bequeathed to us." This would have saved him from so

strange a blunder in criticism as the attempt to question the close dependence of the song "To Celia" upon the text of Philostratus.

Though I have not means at Davos for deciding such minute points of scholarship, I may suggest a doubt whether Jonson could have read the epigram of Agathias, translated by Mr. Williams. This, as forming part of the Palatine MS., probably was inaccessible to scholars of Jonson's period.

This song offers so beautiful an example of two points in literature, viz., how a tolerably close translation can be made an original poem of the highest quality, and how the touch of a true poet can transmute scattered prose sentences into a single lyric, that I may, perhaps, be permitted to compare the Greek of Philostratus in detail with the lines of Jonson. I will use the edition of Philostratus by Kayser.

Philostratus had written *ἔμοι δὲ μόνους πρόβρινε τοῖς ὕμναις . . . εἰ δὲ βούλει, τὸν μὲν οἶνον μὴ παραπλάττει, μόνον δὲ ἐμβαλοῦσα ὕδατος καὶ τοῖς χεῖλεσι προσφύρουσα πᾶν φιλημάτων τὸ ἔκπωμα* (Kayser, p. 355).

This becomes in Jonson's song:

"Drink to me only with thine eyes,  
And I will pledge with mine;  
Or leave a kiss but in the cup,  
And I'll not look for wine."

The first line is closely translated; the second is an interpolation. The third and fourth lines are a compressed rendering of the Greek. Then follow in the English lyric:—

The thirst that from the soul doth rise,  
Doth ask a drink divine;  
But might I of Jove's nectar sup,  
I would not change for thine.

These verses can only be collected somewhat vaguely from the Greek. But we find traces of them in these phrases: *ἐπειδὴν ἴδω σε διψῶ καὶ ἴσταμαι μὴ θέλον, τὸ ἔκπωμα κατέχων· τὸ μὲν οὐ προσάγω τοῖς χεῖλεσι σου δ' οἶδα πίνων.* And, again: *ὦν καὶ ὁ Ζεὺς γευσόμενος.* And, further: *ἔστι γὰρ ἀνέραστος οὐδεὶς οὕτως ὥς ποθεῖν ἐπὶ τὴν Διονύσου χάριν μετὰ τὰς τῆς Ἀφροδίτης ἀμπελούς.* If the proof of Jonson's borrowing from Philostratus depended solely on the parallelism of these latter passages, it would not be conclusive. Yet it is interesting to note, with the certainty we hold of Jonson's having had Philostratus in mind, how he has allowed the tone and meaning of such fragments to coalesce into his quatrain; and it may further be suggested that the interpolated second line of the song, "And I will pledge with mine," starts from τὸ μὲν οὐ προσάγω τοῖς χεῖλεσι σου δ' οἶδα πίνων.

In the second stanza of the song, the translation is very close. Philostratus writes: *πέπομφά σοι στέφανον ῥόδων, οὐ σὲ τιμῶν, καὶ τοῦτο μὲν γάρ, ἀλλ' αὐτοῖς τῇ χαρίζμενος τοῖς ῥόδοις ἵνα μὴ μαρανθῇ* (Kayser, p. 343). Jonson has:

"I sent thee late a rosy wreath,  
Not so much honouring thee,  
As giving it a hope that there  
It could not withered be."

It will be noticed how subtly the words "Not so much" shadow forth καὶ τοῦτο μὲν γάρ; and, also, it may be regretted that the translator has sacrificed the exquisite nuance by which Philostratus does not give the roses "a hope," but the sure grace (*χαρίζμενος*) of preservation. He has also lost something by keeping to the "wreath" and "it," instead of dwelling on the living flowers, the roses. Then follow the last verses:

"But thou thereon didst only breathe,  
And sent'st it back to me;  
Since when it grows, and smells, I swear,  
Not of itself, but thee."

These are closely adapted from another fragment: *εἰ δὲ βούλει τι φίλον χαρίζεσθαι τὰ λείψανα αὐτῶν ἀντίπεμψον· μηκέτι πνέοντα ῥόδων μόνον ἀλλὰ καὶ σου* (Kayser, p. 358). It appears to me quite certain that Jonson, whose memory was vast and retentive, having read Philostratus

and being taken with the poetical charm of his *conceits*, wrote the song "To Celia" by a free effort of his fancy playing over favourite phrases. The Greek passages, it may be added, are collected from very various parts of the love letters, and thus the song "To Celia" is a lyrical outcome of Jonson's admiration for those curious and singularly beautiful sophistic compositions in general. It is not, I think, wholly impossible that closer study of Philostratus may reveal the exact phrases upon which the quatrain, "The thirst that in the soul doth rise," &c., was modelled. It would be interesting, but it is, I fear, beyond the scope of a letter, to enquire what qualities of rhythm, rhyme, and lyrical structure have converted the Greek prose sentences into a lovely flowing and apparently spontaneous English song.

JOHN ADDINGTON SYMONDS.

#### PÉLACAN, A NAME OF THE EGYPTIAN VULTURE.

Preston Weald Moors Rectory,  
Wellington, Salop: Dec. 1, 1884.

My friend, Mr. H. T. Wharton, has kindly sent me the following extract from the October number of the *Ibis*, which corroborates what I stated in the ACADEMY some months ago.

Mr. H. Saunders on the "Birds of the Pyrenees" (*Ibis*, October, p. 382), speaking of the Egyptian vulture (*Neophron percnopterus*) writes,

"It may prevent error if I state here that in Provence one of the local names for this vulture is 'Pélacan,' which has (not unnaturally) been rendered into English as 'Pelican' in *Murray's Guide to France*."

W. HOUGHTON.

#### CURIOSITIES OF OFFICIAL SCHOLARSHIP.

London: Nov. 24, 1884.

As I find that the above subject is arousing considerable interest, I append another "curiosity" as illustrative of a different variety. It is taken from that report on the Leicester muniments by Mr. J. Cordy Jeaffreson, which has already furnished me with the "Acres" curiosity, and which appears in Part I. of the Appendix to the Eighth Report of the Royal Commission on Historical MSS. Under the head of "Charters, Letters Patent, Rolls, and other Unbound Writings," there are calendared, *inter alia*, two deeds, or charters, which I here print side by side:—

P. 405a.

"(6) A.D. 1233.—Deed of gift and conveyance executed by John, the son of Walter the wheelwright, conveying to William de Seyntlo, for his homage and service, a yearly rent of twenty pence and a capon to be had of William Brunman and his heirs, and the homage and service of the said William and his heirs, and \* [sic] all the profits of a piece of land in the north suburb of Leicester."

P. 408b.

"(29) Charter of gift and conveyance by John, the son of Walter the wheelwright to William de Seyntlo:—Sciatis presentes et futuri, quod ego Johannes filius Walteri Rotarii dedi et concessi et presenti carta mea confirmaui Willelmo de Seyntlo pro homagio et servicio suo redditum viginti denariorum et unum caponem per annum percipiendi scilicet de Willelmo Brunman et heredibus suis et homagium et serviciu ejusdem Willelmi et heredum suorum cum omnibus exitibus et relevationibus de [sic] pervenientibus scilicet de quadam terra in suburbio Leycestrie extra portam Aquilonis que jacet inter terram meam et terram que fuit Walteri, patris mei, habendum et tenendum sibi et heredibus suis de me et heredibus meis libere quiete et hereditarie, reddendo

inde annuatim mihi te heredibus meis pro omnibus serviciis vnam flekkam ad Natale Domini. Pro hac autem donacione et confirmacione mea mihi prenominate Willelmo vndecim solidos sterlingorum dedit. Ego uero Johannes et heredes mei memoratum redditum et homagium et serviciu cum relevationibus et exitibus prefato Willelmo et heredibus suis contra omnes gentes warrantizabimus, Hiis testibus, Brianus forestario, Johanne Fridaylein, Simone Turk, Dickun Le Poer, Herberto Le Ruf, Laurencio clerico et pluribus aliis."

As, even at a cursory glance, the identity of these deeds is obvious, some curious questions suggest themselves. Is it possible that Mr. Jeaffreson has actually calendared the same deed twice over? And, if so, why did he think it sufficient to give an English abstract of it in the first instance, and yet necessary to print it *in extenso* in the second? And why has it a date in the first and not in the second? If, on the contrary (as would not seem probable), there are two deeds, an original and a copy, which is the real Simon Pure, No. 6 or No. 29? Why is there no explanation of this "double event"? and why is No. 6 entered under 1233, but No. 29 after deeds of 1269, &c., and just before a deed of 1272? And (still on the "two deeds" hypothesis) was it necessary to give us first an abstract, and then an extension, of this not very important deed? I am ignorant of the principle of remuneration adopted by the Royal Commission; but it is to be hoped that it does not encourage a system of calendaring "by double entry," which is likely to prove perplexing to students, even though at times it may enable them, as here, to test the accuracy of official scholarship.

J. H. ROUND.

#### APPOINTMENTS FOR NEXT WEEK.

MONDAY, Dec. 8, 7.30 p.m. Education: "Certain Difficulties of the Learner," by Miss Franks, Mr. Blair, Mrs. Bryant, Miss Jackson.

8 p.m. Inventors' Institute.

8 p.m. Royal Academy: "Chemistry of Water-colour Painting and of Stereochromy," by Prof. Church.

8 p.m. Society of Arts: Cantor Lecture—"The Use of Coal-Gas," by Mr. Harold B. Dixon.

8.30 p.m. Geographical: "Four Years' Journeys through Great Tibet," by Gen. J. T. Walker, C.B., F.R.S.

TUESDAY, Dec. 9, 8 p.m. Anthropological Institute: "Marriage Customs and Relationships among the Australian Aborigines," by Sir John Lubbock; "The Jewish, or Initiation Ceremonies of the Kurnai Tribe," by Mr. A. W. Howitt.

8 p.m. Colonial Institute: "National Unity," by Mr. G. Baden-Powell.

8 p.m. Civil Engineers: Adjourned Discussion—"The Working of Tramways by Steam," by the Hon. R. C. Parsons; "The Sydney Steam Tramways," by Mr. W. Shellshear.

WEDNESDAY, Dec. 10, 8 p.m. South Place Institute, Finsbury: "The Love of the Beautiful," by Mr. S. B. J. Skerretchly.

8 p.m. Microscopical: "Some New Points in the Anatomy of the Bee," by Mr. F. R. Cheshire; "Variations in the Development of a Saccharomyces," by Mr. G. F. Dowdswell.

8 p.m. Society of Arts: "The Preparation of Butterine," by Mr. Anton Jurgens.

THURSDAY, Dec. 11, 4 p.m. National Indian Association: "The Literature of the Punjab," by Sir Barrow H. Ellis.

4.30 p.m. Royal Society.

8 p.m. Society of Arts: Howard Lecture—"The Conversion of Heat into Useful Work," by Mr. W. Anderson.

8 p.m. Royal Academy: "Chemistry of Oil-painting and of Spirit-Fresco," by Prof. Church.

8 p.m. Mathematical: "A Group of Circles connected with the Nine-point Circle," by Mr. R. Tucker.

8 p.m. Telegraph Engineers: Annual General Meeting; "Electricity in America, 1885," by Mr. W. H. Preece.

8.30 p.m. Antiquaries: "Remarks on the words 'O Sapientia,'" by Mr. Everard Green.

FRIDAY, Dec. 12, 11.30 a.m. and 2.30 p.m. British Museum: "Egyptian Antiquities," by Miss Helen Beloe.

8 p.m. Quekett Microscopical Club.

8 p.m. New Shakspeare: "Shakspeare's Garden of Girls," by Miss Leigh-Noel.

SATURDAY, Dec. 13, 3 p.m. Physical: "The Effect of an Electrical Current on the Rate of Thinning of a Liquid Film," by Profs. A. W. Reinold and A. W. Rücker; "A Theory of the Molecular Architecture of Solids illustrated by a Wire vibrating torsionally," by Mr. Herbert Tomlinson.

#### SCIENCE.

*The Empire of the Hittites.* By William Wright. (Nisbet.)

SOME surprise, perhaps, will be felt at first sight of this volume that it is already possible to produce so large a work on the subject of the Hittites. This surprise will be lessened, however, by the fact that the book is the joint production of three, or, if the small Hittite map prefixed be regarded, of five different gentlemen; and it is printed in a rather large type, with a tolerably wide margin. The three gentlemen just alluded to as mainly concerned in the production of the book are Dr. Wright, Prof. Sayce, and Mr. W. H. Rylands. Something requires to be said on the part taken by each of these gentlemen.

Dr. Wright, the author of the principal portion of the book, is the secretary of the British and Foreign Bible Society. He has some special claim to attention as having in 1872 first sent to England casts of the inscriptions then at Hamath, and as having recognised that these inscriptions were Hittite remains. For the casts sent by him to England, and now in the British Museum, Dr. Wright claims perfect accuracy. This claim is probably well founded; and such imperfections as are now manifest may be ascribed to the weather and other causes of decay acting through long centuries. Some years later the British Museum received from Jerablús on the Euphrates (the reputed site of the ancient city of Carchemish) other inscriptions which, though broken, are on the whole less worn by the weather and time. The Jerablús inscriptions differ in important respects from the Hamathite, but both belong no doubt to the same general type. If the one set is Hittite so must the other be. Inscriptions of a similar kind have also been found at places widely distant from each other in Asia Minor. The finding of these, together with such notices as are contained in the Old Testament and in the Egyptian and Assyrian records, constitute the principal foundation for the assertion that there was formerly a Hittite empire extending throughout Asia Minor, from the Euphrates to the Ægean sea. This, I think, has been claimed by Prof. Sayce as a discovery of his own, but it now appears (p. 7) that in November, 1872, Dr. Wright pointed out to Subhi Pasha, at Hamath, that the Hittites "had once formed a mighty empire in that region."

The facts on which this conclusion is based are, no doubt, of great consequence. It is far from unlikely that they will herald and introduce important changes in relation to the history of Western Asia; and as ancillary thereto Dr. Wright's volume must be welcomed. But the supposition of a homogeneous people spread throughout Asia Minor, if not beyond, and ruled over by a single king or emperor, is certainly open to question.

\* These "profits" were not a separate addition to the grant of the homagium et serviciu, but were the actual profits of that homagium et serviciu ("inde pervenientibus, scilicet.")



First, with regard to the question of homogeneity. Prof. Sayce appended to his paper on the "Monuments of the Hittites" (*Transactions of the Society of Biblical Archaeology*, vol. vii.) long lists of Hittite names, some of which are probably, and others certainly, Semitic, while a large number of names would seem to have been otherwise derived. It is a not unlikely inference that some so-called Hittite towns were inhabited by Semites, and other towns or districts by peoples of mixed or different race. If the Hittite hieroglyphs were, as in all probability was mainly the fact, ideographic, their adoption by peoples of different races can scarcely present difficulty. It is worthy of notice that the Old Testament speaks of "the kings of the Hittites" (1 Kings x. 29; 2 Kings vii. 6), not of a single Hittite emperor. I am not aware of any fatal objection to the theory that the kings of the Hittite cities were independent in peace, but ranged themselves under one leader in time of war.\* Passing over any difficulty which may present itself with respect to the essential identity of the Egyptian, Assyrian, and Hebrew names supposed to denote the Hittites, I may refer to a list of twenty-two kings (Budge's *Esarhaddon*, p. 103 *sqq.*), containing the names of the kings of Tyre, Judah (Manasseh), Edom, Moab, Gaza, Ekron, Ashdod, and others, who are all, it would seem, reckoned as Hittites. This fact is hostile to the view of homogeneity.

There is one other fact which it might have been well to take into account, and that is the absence from the Hittite hieroglyphs of any representation of either horses or chariots; and yet it was with regard to their war-chariots that the Hittites were especially distinguished. There are representations of asses, of oxen, of military weapons, of agricultural implements, but no chariots. The fact is important, however it be accounted for, and it may possibly admit of explanation.

In Dr. Wright's part of the volume I have noticed one or two rather serious slips, which will certainly require to be expunged if the book should reach a second edition. Dr. Wright accepts the opinion that the language spoken by the Hittites was not Semitic; but he would seem to have allowed his Hebrew scholarship to get rusty, for he tells us (p. 80), with reference to Esau's wife Judith, that "in Gen. xxxvi. 2, Judith is called Abolibamah, and her father Beeri is called Anah, which are doubtless their old Hittite names." And at p. 37 he speaks of "the reign of Agade or Agane I," though "Agade or Agane" is not the name of a person, but of a city or district.

Prof. Sayce deals with the "Decipherment of the Hittite Inscriptions"; and in relation to this matter he may well claim to be heard, for to him unquestionably belongs the honour of having first seen the significance of the bilingual seal of Tarkutimme as a clue to the decipherment of the Hittite inscriptions. His discovery he first published in this journal (*Academy*, August 21, 1880). I have spoken of "Tarkutimme"; Prof. Sayce prefers "Tarkondemos," which certainly was not the original form of the name. This preference is a little remarkable in a scholar who

scrupulously writes "Kilikia," "Kypros," &c. Moreover, for the same name, "Tarrik-timme" is given at p. 158, and "Tarkudime" at p. 171, all which is likely to be a little perplexing to an ordinary reader. The genuineness of this seal—which Prof. Sayce calls a "boss"—has, of course, been called in question. But it has been thought that the original seal, which has disappeared, was of stone, and that the object in metal presented for sale at the British Museum more than twenty years ago, of which the museum officials have preserved an electrotype copy, was itself an electrotype from the original. Whatever may be true with regard to this theory the grounds for maintaining the genuineness of the inscription are very strong. The inscription is given on the seal in two languages, Assyrian and Hittite. When my attention was first directed to the seal, now more than four years ago, I had, in translating the Assyrian legend, the valuable help not only of Mr. Pinches, of the British Museum, but also of distinguished continental Assyriologists then in this country. The translation arrived at was, "Tarkutimme, king of the country of Zume." The expression "king of the country of Zume" is in accordance with the ordinary Assyrian usage. But it seemed to me that in the Hittite inscription Tarkutimme was described as "king of the people of Zume." Without the aid of figures I cannot conveniently give my reasons for maintaining this difference, which Prof. Sayce does not allow. That such a difference of usage would be by no means unprecedented it is unnecessary to prove. With regard to the two proper names "Tarkutimme" and "Zume," it appeared to me that, as the former accompanied a portrait of the king, so the latter was preceded by a pictorial representation, or rather ideograph, of the country.\* The phonetic expression of the name Zume was effected by the use of the numerals 2, zu, and 100, me, used phonetically. The latter half of the name, both in its form and phonetic value, corresponds essentially with the Assyrian. The phonetic element was to be regarded as supplementary; in the main the inscription was ideographic. Prof. Sayce extended the phonetic element further; and on this further extension are based in no small measure the results in the way of decipherment which are given in this volume, results which, with all due deference to the high authority of Prof. Sayce, seem to me very doubtful. He says at the end of the book that attempts at decipherment cannot be expected with our present materials "to be more than a beginning," even if the method pursued be sound. Whether the method be sound or not will be determined no doubt after a time by the advent of far more copious materials. Meanwhile a cautious judgment may be formed by a thoughtful student who has given some attention to the languages and archaeology of Western Asia.

In the chief materials at present available there is, in accordance with what I have said above, no difficulty in distinguishing two

species of inscriptions; though there can scarcely be any doubt whatever that the Hamath and Jerablûs inscriptions are to be traced ultimately to the same source. In the latter, though the inscriptions are few, there is pretty clear evidence of difference of age, a difference which may indeed be great, and which may influence to a considerable extent our conclusions respecting the character of the inscriptions and the meaning of the symbols employed. Such difference must certainly not be left out of view in attempts at decipherment.

Mr. Rylands is said on the title to have revised for the present volume "a complete set of Hittite inscriptions." I have not been able to compare throughout the inscriptions as given in the *Transactions* of the Society of Biblical Archaeology with those published in the present volume; but I was struck by one change (H5, line 1, near the end, to the reader's right). I found that into a Hamathite inscription had been introduced a symbol (consisting of a perpendicular stroke or parallelogram, with a crescent by its side) which I had previously regarded as one of the distinctive marks of inscriptions of the Jerablûs species. I therefore hastened to a re-examination of the cast at the museum, and, by renewed inspection, I assured myself that the symbol was not to be found in the position indicated. This symbol is a remarkable one; and it has seemed to me probable that it is connected with the ancient Oriental nature worship, and specially with the reproductive function. The straight stroke probably represents Asherah, "the straight," well known to Old Testament students, the probable meaning of which I cannot here discuss.\* The crescent would suitably denote Ash-toreth † (so closely connected in the Old Testament with Asherah) when viewed as a moon-goddess. This compound symbol of the straight stroke and crescent is always at the top of the line in the Jerablûs, or Carchemish, inscriptions, and it is very frequently associated with other symbols suitable to the view that it denotes the deities of Carchemish at the period or periods when the inscriptions were sculptured.‡ The error which I have pointed out is unfortunate, as Mr. Rylands has certainly given in the present volume more copious materials for the study of the inscriptions than had been previously presented. Whether his definite diagrammatic style of drawing is altogether suitable for inscriptions in such a state as are some parts of those from Hamath, I need not here consider.

THOMAS TYLER.

\* Cf., Movers's *Die Phönizier*, p. 570 *sqq.*, and Lucan *De Syria Dea*, 4, 28, 29, where the locality of the temple and φαλλοι is very noteworthy, on account of its propinquity to the city on the site of Jerablûs.

† Compare "Asharatu of Kheta" in the treaty between Rameses II. and the Kheta. (See Wright, p. 31.)

‡ The juxtaposition of a perpendicular symbol and a crescent moon is not uncommon on Phœnician and other seals. On one seal in the British Museum the crescent rests on the top of the Asherah, before which stands a eunuch priest, who may remind us of the *Kedeshim* of 2 Kings xxiii. 7.

\* It would take too much space to discuss the accordance of this theory with the treaty between Rameses and the Hittites (p. 26 *sqq.*).

\* A somewhat similar ideograph is, I think, to be found on one of the inscriptions from Jerablûs (J. 2, line 2, second group from the figure of the king, in the present volume). In this case the ideograph probably denotes a city in a valley.

## CORRESPONDENCE.

## THE SOMA PLANT.

Royal Gardens, Kew : Nov. 28, 1884.

The discussion as to the identity of the original Soma plant has not brought to the front what appeared to me the most interesting point in my friend Dr. Watt's note, included in the papers printed by the Government of India on the subject. I quote the passage containing it:—

"Is it not natural to suppose that, prior to its having come to be the most sacred offering, the Soma was viewed as a luxury, and by religious sentiment was extolled into the mythical emblem of perfect happiness? Can any one who has examined the bitter milky sap of the *Asclepiadeae* (such as *Calotropis gigantea*, the *Akanda* or *Madar*) suppose that such a liquid could ever be used for more than a medicinal purpose, and still less become the Soma of the Vedas. It is much more likely that the oblong fruits of the Afghan grape (often not unlike in shape and size the joints of the human finger) were described as the joints of the stem of a succulent plant, and were thus refused the position of being regarded as fruits, and that these, imported into the plains as they are at the present day, afforded the sweet and refreshing cup of which our Aryan ancestors became drunk while wrapt in the oblivion of religious enthusiasm."

Now Dr. Roth is "still inclined to believe that the genuine original Soma will perhaps be discovered in the highlands beside the Oxus." A. de Candolle, on the other hand (*Origine des Plantes Cultivées*, p. 152), gives the ancient Bactria, Cabul, Cashmir, and Badakshan—pretty much the same ground—as the "eastern part of the area in which the vine is probably indigenous." And the neighbourhood of Cabul produces to this day grapes which are sent over India in little wooden boxes. The imagery of the *Atharvaveda* quoted by Dr. Roth—"that his [a convalescent's] limbs may increase in roundness; that he may grow plump like the shoot of the Soma"—would be equally sustained by the swelling berries of the vine. At the time this was written one may presume that the morphological difference between a shoot and a fruit did not seem as profound as it does to us.

That the primitive Soma was something less detestable than anything that could be extracted from a *Sarcostemma* I find it hard to believe. When, however, the original Soma was unprocurable, and the use became purely ceremonial, the unpalatableness of the Soma substitute was immaterial. To quote De Gubernatis (*Mythologie des Plantes*, ii., 352):—

"Dans les temps védiques et postérieurs, en chantant les louanges du Soma divin, on présentait aux dieux pour la forme quelque breuvage économique, que personne ne buvait, non pas seulement parce qu'il était réservé aux immortels, mais très probablement aussi parce qu'aucun mortel n'en aurait voulu. Dans l'histoire des sacrifices on trouverait un grand nombre de substitutions de ce genre."

I fail quite to make out what De Gubernatis thought the true Soma really was. It seems to have had in his view something to do with the moon. That, however, is characteristic of his school of mythic interpretation, which finds a universal solvent for mythology in a few physical phenomena.

It is curious, however, to notice that, under the article "Vigne" (p. 369), he remarks, "il est très probable que la culte védique du Soma a été appliqué au vin dans la Perse, dans l'Asie Mineure, et en Grèce." Now, supposing the cult of the Soma originated near the sources of the Oxus, and that the vine was used, then as its indigenous area extends westward—at any rate to Armenia—its sacred character would be likely to be preserved towards the west, though the meaning of the cult itself might have changed. Towards Hindostan it was possibly exactly the opposite: the cult retained its in-

tegrity, and the plant was forgotten because the plains of India were too hot for it. In fixing on the *Sarcostemma* for a substitute, it must be remembered that succulent plants are rare in the Indian flora, and that there is a faint resemblance in texture and appearance, though not in form, between the joint of a *Sarcostemma* and an unripe green grape.

I may mention, in conclusion, that I drew Prof. Max Müller's attention privately to this solution of the difficulty. He replied by saying that the passage in the *Ayurveda* quoted by him would not fit in with it. This is perfectly true; but I see that Dr. Roth considers "it improbable that an early date can be assigned to this description," and that it applies not to the Vedic Soma but to that of recent times. I do not presume to offer an opinion as to whether Dr. Roth's view is sustainable or not, but, at any rate, it diminishes my presumption in again urging the claims of the vine on Prof. Max Müller's attention.

W. T. THISELTON DYER.

## ENGLISH ILLUSTRATIONS OF LATIN ETYMOLOGY.

Combe Vicarage, Woodstock: Nov. 15, 1884.

Glancing at Mr. E. R. Wharton's letter in this day's *ACADEMY*, I see the following:—"Min . . . 'cut,' English *mien* 'cut of a man's face,' cf. Welsh *min* 'edge, look' (and Latin *vultus* 'face,' from *vellō* 'to tear')." Though I think we may put side by side the words *mien* and *vultus* (as it should be written, and is—e.g., by Conington, on Vergil, *Bucol.* i. 64), yet I would not do so as Mr. Wharton does.

As to English *mien* (French *mine*, German *miene*), its kinsfolk are, I think, not far to seek, but to be found in English *mean* (verb), German *meinen*, &c.; I see no good in comparing Welsh *min*, which signifies "edge," and, hence, in some circumstances, "lip," but never signifies "look."

As to Latin *vultus*, its etymology is, I cannot but think, one that, as will be admitted, tallies with its sense. What is its sense is shown by the following words of Cicero:—

"recordamini faciem, atque illos fictos simulatosque *vultus*" (*Pro Cluentio*, xxvi. 72). Here, while "face" is denoted by another word (*facies*), we find *vultus* (in the plural number) brought in as an addition to "face."  
". . . oculi, supercilia, frons, *vultus* denique totus, qui sermo quidam tacitus mentis est, . . ." (*In Pisonem*, i. 1). [Cf. "Est enim actio quasi sermo corporis" (*De Oratore*, III. lix. 222).]

"Animi est enim omnis actio; et imago animi *vultus* est, indices oculi" (*De Oratore*, III. lix. 221).

"Nam et oculi nimis arguti quem ad modum animo affecti sumus loquuntur, et is qui appellatur *vultus*, qui nullo in animante esse præter hominem potest, indicat" (*De Legibus*, I. ix. 27.)

I would draw especial attention to the last of these passages. *Vultus*, it is clear, signifies "the expression of a face"; so "gracious look" and "benign countenance" are Conington's renderings of the word, in Vergil, *Bucol.* i. 64. The word does not, I would submit, signify merely "face" (as Mr. Wharton renders it), or merely "cut of a face" (Mr. Wharton's paraphrase of English *mien*): "face" and "cut of a face" are words that might be used in speaking of one of the lower animals; *vultus*, according to Cicero, can be employed of man alone; such uses of the word as we have in Vergil's "*salis placidi vultum*" (*Aen.* v. 848) and Ovid's "*unus erat naturæ vultus*" (*Met.* i. 6) are those of poets.

The connexion of *vultus* with *volo* not only tallies with the word's sense, but is, I venture to submit, not likely to be gainsaid with success.

J. HOSKYNs-ABRAHAM.

## THE IRISH MSS. AT EDINBURGH.

Frenchay Rectory, Bristol: Nov. 22, 1884.

I trust that when the complete catalogue of Irish MSS. at Edinburgh is compiled in accordance with Dr. Kuno Meyer's suggestion in the *ACADEMY* of November 15, the few Hiberno-Latin MSS. there will be included in the list.

I allude especially to the MS. Irish missal, known as the Rosslyn Missal in the Advocates' Library, in whose catalogue it bears the dignified but misleading title of "Missale S. Columbani," and to an exquisite little Psalter shown to me by the late Mr. David Laing in the Library of Edinburgh University. There may be other MSS. there of the same sort.

F. E. WARREN.

## SCIENCE NOTES.

THE annual volume about to be issued by the Palaeontographical Society is likely to sustain the high character which the publications of this organisation have long enjoyed. Mr. Starkie Gardner will continue his monograph on the Eocene Flora; Prof. Rupert Jones, Mr. Kirkby, and Prof. Brady will describe certain Carboniferous Entomostraca; Dr. Woodward will publish another instalment of his "Trilobites"; and Dr. Davidson will proceed with his great work on Brachiopods. A memoir on the Lias Ammonites, by the late Dr. T. Wright, will also appear in this volume. Sir R. Owen continues to act as president of the society.

A VERBATIM report of Sir William Thomson's lectures on Molecular Dynamics at the Johns Hopkins University, with additions subsequently made by the lecturer, and a bibliography of the subjects considered, is announced as ready for issue. The edition is strictly limited to 300 copies. Orders may be sent to Messrs. Trübner & Co.

## PHILOLOGY NOTES.

PROF. WINDISCH, of Leipzig, has recently laid before the Royal Academy of Saxony an edition of the Middle-Irish saga and poem about the birth of King Aed of Slane. The work, which is now in type, embodies an essay on Irish metric which corrects in some important points Prof. Atkinson's theories on this same subject.

Correction.—In Mr. Stokes' article on the "Accentuation of the Old Irish Verb," *ACADEMY*, November 29, 1884, p. 359, col. 2, l. 7, for (nī) -ēpur read (nī) -ēpur; p. 360, col. 2, l. 15, for *Herenn* read *Herénn*; p. 359, col. 2, l. 53, for *cōima* read *cōima*.

## MEETINGS OF SOCIETIES.

PHILOLOGICAL SOCIETY.—(Friday, Nov. 21.)

PROF. SKEAT in the Chair.—Mr. Whitley Stokes read a paper on the Neo-Celtic verb substantive. The Old-Irish verb substantive is made up of forms belonging to nine different roots, which, in their primeval Celtic shape, are *ba*, *ben*, *biv*, *bu*, *cab*, *es*, *i*, *tā*, and *val*. The British verb substantive comes from eight roots, namely, *ba*, *ben*, *biv*, *bu*, *es*, *i*, *mag*, and *tā*. *Ba* is the Greek *βα* (in *ἔ-βαρ*, *βι-βας*, *βα-ρός*), Latin *bi*, *bu* (in *ar-bi-ter*, *am(b)-bus*), Sanskrit *gā*. *Ben* is Greek *βαν* (in *βαῖω* ex *βαρυω*), Umbr. *ben*, Latin (*g*)*ven*, Sanskrit *gam*. *Biv* is Greek *βι*, Latin (*g*)*viv*, Sanskrit *jiv*. *Bu* is Greek *βυ*, Latin *fu*, Sanskrit *bhū*. *Cab* (from an Indo-European *Kabh*) is the Gothic root *hab*. *Es* is the Greek *ἐς*, Latin *es*, Sanskrit *as*. *I* is the Greek *ι* (in *ι-δω*, *ι-μεν*, *ι-δω*), Latin and Sanskrit *i*. *Tā* is Latin *stā*, Greek *στη*, Sanskrit *sthā*. *Val* is Latin *val* (in *valde*, *validus*), Greek *φο* in *ὀδὸν κόμα*, a strong (thick) head of hair; Sanskrit *-vala*, in (e.g.) *krāhi-vala* "peasant," lit. "mighty at ploughing" (*krāhi*). The British root *mag* (whence Welsh *mae*) represents an Indo-European *magh* (whence Greek *μάγος*, Gothic *mag* (possum),



English *may*. An examination of the ways in which the chief Neo-Celtic languages treat the vowels *a, e, u, ā, ī*, and the diphthongs *āi, ei, au*, and *ou*, when accented and when toneless, leads to the conclusion that, in Old-Irish, the forms of the verb substantive beginning with *ba, bā, be, bi, būi*, belong to *ba*; those beginning with *ban, ben*, belong to *ben*; those with *bē, bi*, to *biv*; those with *bāi, būi, bo, bū*, to *bu*. So, in Welsh, the forms beginning with *be, bo, bōi*, belong to *ba*; those with *bi* and *bwy* to *biv*; those with *by* and *bu* to *bu*. The Cornish *bones, bonas* (esse), comes from *ben*. The paradigms were supported by numerous examples from the oldest monuments of Irish, Welsh, Cornish, and Breton, and, incidentally, the paper gave many interesting equations—e.g., Irish *bā* (fuit) = Sanskrit *a-gāt*, Greek *βῆ*; the verbal noun *bíth* (esse) = Sanskrit *jati*, Greek *βίσις* (Aesch. Choeph., 452); Irish *būi* (fuit) = Sanskrit *babhūva*; Irish *bu, bo* (fuit) = the Sanskrit acrist *a-bhūt*; the Irish prepositional prefix *a* and the British verbal prefix *a* = the Greek syllabic augment *ἐ-*, weakened from *ἀ-*, which (as Curtius has pointed out) we have in the Homeric *ἀλτο* from *ἀ-σάλο*; Welsh *dal-en* (leaf), cognate with *θάλλω, θαλλός*; Old-Irish *biam* (sim), Welsh *bwyf* = *βελοςαι* (Iliad xxii. 431); Welsh *wyf* (sum) = *εἶμι* (not *εἶμι*), Sanskrit *emi*; Old-Irish *té* (fuit), pl. *téat* = Latin *stetit*, pl. *steterunt* (from *steterunt*). Mr. Stokes also suggested that a trace of the syllabic augment in prehistoric Latin might possibly be found in the imperfects, and that, e.g., *regēbat, audiebāt*, were explicable as *rega + e-bāt, audia + e-bāt*, where *e-bāt* was = Sanskrit *a-gāt*, Greek *ἔβη*.

SOCIETY OF ANTIQUARIES.—(Thursday, Nov. 27.)

MR. JOHN EVANS in the Chair.—The Secretary read a paper by Mr. Middleton on the recent excavations in the Forum, and Temple of Vesta, and the Regia, in Rome. After giving an account of the worship and of the selection of the priestesses, Mr. Middleton referred to the practice of the Latin villages of keeping sacred fire in a circular hut, a form which was retained in the Roman Temple. The present building was erected by Severus on the site of earlier ones built by Numa, which were destroyed by the Gauls, by Nero and by Commodus. There is a marble relief representing the temple in the Uffizi at Florence, and other views of it on coins, which show a statue in the temple which did not really exist. The Regia was the House of the Pontifex Maximus, where the ancilia or sacred shields were kept, and being given by Augustus to the vestals, it was pulled down and rebuilt. The walls are of brick, studded with nails to hold the stucco facing. There are remains of some mosaic floors, which must be among the oldest in Rome. The ornamentation is merely geometrical patterns and flowing scrolls. Subsequent buildings have destroyed all possibility of making out the plan of the building. Of the Atrium Vestae, the existing buildings are of the time of Hadrian, for which space was obtained by cutting away part of the Palatine Hill. Mr. Middleton described the rooms in detail, as he considered them among the best specimens of Roman domestic architecture. Noteworthy features are, a floor resting on half amphorae to keep it dry, and an upper story with a hypocaust, the only existing example. In the Atrium were found more than 800 Saxon coins, mostly silver pennies. The portrait statues of the vestals have been already described.—Mrs. Niblett exhibited some cinerary urns from Gloucestershire.

## FINE ART.

*Le Livre des Peintres de Carol Van Mander.*  
Traduction, Notes, et Commentaires par  
Henri Hymans. Tome premier. (Paris:  
Rouam.)

THE interest in all pertaining to the schools of painting of the Low Countries has of late years been steadily increasing; more especially has attention been directed to the masters of the fifteenth century. The position they now hold in the galleries where the direction has

been the most enterprising and energetic is alone sufficient to prove the fact. In the literature of the fine arts the learning and research expended on their exposition has been remarkable for its depth and acuteness. The list of those who have won honour in the field would be too long for enumeration here. Messrs. Crowe & Cavalcaselle, in their *Early Flemish Painters*, have mentioned some of the most distinguished names. Notwithstanding the indefatigable labours of all these writers, it has long been felt there was one work yet to be accomplished—namely, the republication of Van Mander's *Schilder-Boeck*. It was not, perhaps, an absolute necessity for specialists, because the editions of 1604 and 1618, though scarce, are still obtainable; but for general students it certainly was desirable that the old text should be rendered into some modern idiom. The learned Keeper of the Prints at the Brussels Museum, by undertaking this task, has added another to the many services he has rendered to art. He has displayed such zeal and intelligence in its execution as to place him in the first rank among the exponents of the Northern schools of painting.

Needless to say that, except for M. Henri Hymans and a few specialists, the *Schilder-Boeck* without notes would be of small value. Van Mander, though a pleasant writer, and partial to rhetorical flourishes, could be on occasions in point of narrative of quite phenomenal laconism. The following biography, while unexceptionable as to its moral, leaves something to be desired in the matter of detail:—

"CORNELIUS OF GOUDA.—There was a very clever portrait-painter, Cornelius, born at Gouda, who was a pupil of Heemskerck. In his youth he was addicted to drink; but, having been brought in contact with distinguished personages, he reformed, and afterwards held drunkenness in abhorrence. His falling off was none the less rapid, and he became a dauber—an example that youth will do well to bear in mind."

The life of another Cornelius, though promising in its opening, is startling in its sudden collapse:—

"CORNELIUS VISSCHER.—There was also at Gouda a certain Cornelius Visscher, who, though not always in the full enjoyment of his faculties, was, nevertheless, a good portrait-painter. I might have related much concerning him. He perished at sea on returning from Hamburg."

Even in the case of great names, Van Mander is often exasperatingly brief. All he says of Memling is:—

"He was an excellent master for the times in which he lived. At the hospital of St. John at Bruges there is a shrine decorated by small figures from his hand, but so excellently delineated that more than once the hospital has been offered a silver shrine in exchange for it. This master flourished at Bruges before the days of Peter Pourbus, who, when this beautiful work was exposed to view on festivals, neglected no opportunity of contemplating it. He could not remove his eyes from it, nor sufficiently praise it, which proves to us that its author must have been a man of eminence."

These examples show that if the book is to attain any amount of popular acceptance, there is considerable need of notes and commentaries. In the case of Memling, the com-

mentary of M. Hymans, extending over several pages, is admirable for its conciseness, and the information given relating to the life and works of the master. He notes the discoveries that have been made, and the criticism set forth down to the latest date, adding valuable suggestions of his own, and concluding with a list of works of reference the student may consult.

It would be impossible in the brief space of this notice to enumerate the many original questions discussed by M. Hymans. One clever suggestion, however, we may place before the reader. Visitors to the Brussels Museum will remember the striking portrait of the Duke of Alva, attributed to Sir Antony More (No. 356 in the Catalogue). The long, thin face, with the deeply-cut features, grizzled hair, and small beard and moustache, is terrible in its sinister fascination. The black steel armour, with the gold ornamentation, the red silk scarf, and the Order of the Fleece, is as forcible and brilliant in execution as the flesh painting; but the art does not reach the quality or excellence of that of More. Van Mander, in his life of William Key, states:—

"After having executed many works and portraits, he was called at last to paint the Duke of Alva. While the Duke was sitting to him, there entered a member of the Blood Council, who, not supposing the painter understood foreign languages, discussed with Alva the sentence to be pronounced on Count Egmont and the gentlemen his companions. As the painter sympathised with these nobles, the intelligence of their approaching execution produced such an impression upon him that on his return home he sickened and died, some assert on the same day that Counts Egmont and Horn were led to the scaffold—that is to say, on the eve of Pentecost, June 15, 1568. According to another account, he died several days beforehand, his friends keeping secret the cause of his death. There are still others who maintain that he was so stricken with fright at the terrible aspect of Duke Alva that he incontinently fell sick and died; but I think this is a pure invention."

M. Hymans cites several references to William Key, tending to prove that he held a certain position as a portrait painter. Lamponius ranks him as second only to More. The Brussels portrait has every appearance of being an original work—it is also Flemish; therefore, since there is no account of any other Flemish portrait of Alva, and this one being manifestly inferior in quality to authentic pictures of More, M. Hymans asks if there be not great probability it is the work connected with the tragic fate of William Key.

There are certain lives, as those of the Van Eycks, Thierry Bouts, and Gerard David, the commentaries on which will be eagerly scanned by students of Flemish painting. Respecting the last of these names, the learned keeper inclines to see in No. 946 of the National Gallery the painter's portrait by his own hand. He will probably find more adherents to the proposal to give No. 20 of the Brussels Museum, the "Adoration of the Magi," to Gerard. The catalogue attribution to J. Van Eyck can scarcely be accepted. It is certain that the last word has not been said respecting Bouts, and we may reasonably indulge the hope that the last of his pictures has not been brought to light. Only this year

the Brussels Museum has added a brilliant specimen of his art to its walls. The subject is the "Martyrdom of St. Sebastian." The saint is seen bound to a tree. He is not, as in the Italian versions of the scene, entirely nude, but wears close-fitting brown hose, his shirt and fur-trimmed brocade robe lying at his feet. Two archers in fifteenth-century costume are shooting at him; they are under the orders of an elderly man in a turban. The landscape is mountainous, with a mediaeval city in the middle distance. Rugged rocks are heaped up in the foreground. The execution is splendid in its force, and the colour in its depth and richness. Its vivid realism stamps the pathetic story on the memory. The masterly modelling of the flesh painting, the design in the figure drawing, the skill with which the masses of colour are arranged, their full and resonant quality, and the genuine dramatic spirit in which the action is conceived, are calculated to satisfy and delight the most fastidious taste. There is little wonder that men crave for information respecting the painter of a work like this. M. Hymans puts his readers in the way of learning all that is yet known of him; and though the story of his life is but meagre in its details, what is told is valuable in enabling us to form an estimate of his work and genius.

Glancing over the conflicting opinions expressed of pictures that all agree are of the highest interest, one is tempted to ask if some means are not possible whereby these vexed questions may be determined. Much help may be given the student by the intelligent arrangement of the pictures in museums; and all that assists the specialist is valuable in promoting a knowledge of art in the general public. The classification of the early Flemish pictures in the Brussels and Berlin Museums deserves the warmest praise. The exclusion of Van Eyck's "L'Homme aux œillets" from the large room at Berlin is doubtless on account of the want of space. No fault can be found with the classification at Bruges otherwise than in the separation of the fifteenth-century pictures at the hospital of St. John from those at the Academy. In contrast to these stands the Louvre, which still retains that relic of the dark ages of picture museums, the *salon carré*; consequently, the Flemish pictures are scattered over several rooms and mixed up with those of other schools.

However, the most perfect arrangement of the works in the various museums will not satisfy the need of placing side by side those that are many hundreds of miles apart. Take Van Eyck's "Triumph of the Church over the Synagogue" at the Prado Museum at Madrid. All are agreed that the invention and design is that of the Van Eycks; but whether by John or Hubert, or both, or whether it was painted by either of them or by their pupils and assistants, or whether even it is not an early sixteenth-century copy, are questions respecting which there is an endless diversity of opinion. Let this picture be set beside the Bruges and Ghent Van Eycks, as well as those of Paris, Berlin, and London, and artists and critics, having reliable data before their eyes, would probably come to an agreement on its paternity. Nothing can be conceived more disastrous to the study of art

than the scheme (which has only found advocates in England) of sending the contents of our national museums trotting about the country. But for a special object, on one occasion, and for a strictly limited time, it might be laudable to relax the salutary rule, that pictures once placed in a museum should remain there. If only the examples of the early Flemish schools now scattered over Europe could be united for a month, say at the New Palace of the Fine Arts at Brussels, many perplexing problems would find ready solution. The advance in our knowledge of this most important school accruing therefrom would be marked and decisive. It would serve as a fresh point of departure in the study of the art. Not the least valuable of the many ends it would serve would be the information the directors of museums would derive with regard to the treasures committed to their charge. If a precedent is needed, there is the case of the Berlin National Gallery lending pictures to the Menzel Exhibition at the Old Water-colour Society three years ago.

HENRY WALLIS.

#### THE ROYAL SOCIETY OF WATER-COLOURS.

ACCORDING to the precedent of this society, the members reserve their force for the spring exhibition, using such occasions as the present for showing studies, sketches, and works of a minor and more occasional character. We must not, therefore, think too much of it if such an artist as even Albert Goodwin fails in giving us the pleasure we usually expect from him. With the exception of a view of Stratford, he has nothing which seems worthy of him, and in some of his drawings, as the "Glorified Puddle" and "Ilfracombe Harbour," his colour, always eccentric, seems, not only false, but unpleasant and careless, and it may be said generally that there are very few works which call for any special praise, or the reverse. Perhaps the contributions which will remain longest in the visitors' memory are the drawings by figure painters—the pretty heads of Albert Moore, the beautiful studies of E. J. Poynter (especially that for the head of Calphurnia, notable for its fine expression), and the well-imagined "Abel" of F. J. Shields, one of the cartoons for those noble illustrations of the "Te Deum" for the decoration of the Duke of Westminster's Chapel at Eaton Hall, Chester, to which we have already called the attention of the readers of the ACADEMY. To be remembered also is a drawing by Holman Hunt of a scene in the Archipelago, with its blue rock "isled in the offing," its clear morning sky, and its cold blue waves flooded with white dawn, and touched with rose. It is long since we have seen anything by this artist so pleasant and true, so broad and simple as this little water-colour. Of Carl Haag's drawings, the finest, though but a sketch, is his "Study for the picture—Kieff Yaocoo," a work of more imagination and fuller of dramatic action than he usually essays. On the screen opposite is a drawing, by Henry Wallis, of "The Gateway of the Palace of Don Pedro the Cruel at Toledo," rich in colour and sunlight. Besides these works, the most important of the drawings in which figures are introduced are some specimens of Charles Gregory's strong colour and clever manipulation (scenes from Brittany).

Of the rest not much is to be said in detail; but the masterly sketching of Miss Clara Montalba, the dainty sweetness of Mrs. Allingham, the refined realism of Herbert Marshall, the broad treatment of E. A. Goodall, the elaborate delicacy of J. W. North, the pure

sunshine of Arthur Glennie, and many another well-known quality of many another well-known artist, add to the pleasure of an enjoyable, if not very exciting, exhibition. Perhaps the artist who has most distinguished himself is Oswald Breerly, and perhaps the most perfect art among landscape painters is to be found in the little drawings of George P. Boyce. The latter unites the knowledge of the old with the fresh observation of the new school, and is one of the few who can claim the name of a colorist. But all who cherish the memory of the grand old school of English water-colour painters will linger with pleasure over the works of the men who still in some sort represent its perfectly individual technique, its aim at greatness and poetry of design, its feeling for subtle gradations and full harmony of colour. To such the drawings of T. M. Richardson and Thomas Danby, of Frederick Taylor and other of the older men, will have a rarer attraction than can be found in the flimsy brilliance or the microscopic caution which marks so much of the more modern work.

COSMO MONKHOUSE.

#### SOCIETY OF BRITISH ARTISTS.

IN these days when the outside of the cup and platter must, before all else, have attention, the exhibition of the Society of British Artists will probably gain prestige by the recent decoration of the spacious apartment in which it is held. But the character of the exhibition is not greatly, though it is to some extent, changed. Infinitely above the Dudley Gallery—which, if it continues to exist, does so only for purposes it is difficult to understand—the Society of British Artists is yet, in the average of its show, distinctly below at least a couple of exhibitions held contemporaneously with it. We shall, therefore, deem ourselves excused from criticising it in detail. We will mention only one or two of its most salient features, and of these the thing to name most prominently is that Mr. Whistler has joined its ranks. The invitation to him to do so argues the possession, on the part of the British artists, of a greater range of appreciation of other art than one would have thought likely from a survey of their own somewhat conservative methods. But the truth is that they show signs of improvement. Mr. Whistler has sent two contributions. Shall we be reckoned guilty of a pestilent heresy, or considered to have uttered only such an opinion as is likely to be cherished by the natural man, if we say that we prefer his "Little Red Note: Dordrecht" to his "Arrangement in Black: Portrait of Mrs. Louis Huth?" We must chance it anyhow. Except in a light so good that it is unreasonable to expect that we may often enjoy it in our English climate, little would be perceptible in Mr. Whistler's canvas that black and white might not have accomplished. The figure, or its disposition, has grace, we readily allow, and, by Mr. Whistler's art, it is a real presence that fills the frame. Nevertheless, give us the "Little Red Note" instead of it. That is a quite charming thing. Whatever there may be of Mr. Burr's in Suffolk Street is always worth looking at. So is the architectural work of Mr. Wyke Bayliss, which recalls the glories of Gothic aisles. A higher level of execution is reached in the paintings by Mr. Arthur Hill, a draughtsman under whose hand the figure falls into an almost unfamiliar rhythm of line, and who, as a colorist, can hardly fail to satisfy. He sends two pictures—each a single figure—conceived and carried out with curious refinement. Mr. Sidney Starr has a most dainty study, quite in Mr. Whistler's fashion, and Messrs. Picknell and Leslie Thompson contribute landscapes in the modern method.



## M. ROUSSOFF'S DRAWINGS.

IN addition to Mr. Ernest George's picturesque sketches of Continental architecture, there are now to be seen at the Fine Art Society forty Venetian drawings by A. N. Roussoff. These are mainly scenes from the beautiful city, its streets and canals, bridges and palaces, drawn with skill and taste, and exhibiting great proficiency in the use of water-colours. Clear, precise, and sharp—a little too sharp—perhaps are the sure pure touches with which M. Roussoff so effectively renders the many coloured stones and variegated waters of Venice; and each drawing shows an eye for the picturesque and a feeling for local colour. It is, however, in those drawings in which figures are introduced that the promise of M. Roussoff is most evident. Pathos and humour of the genuine kind attend his observation of the people of Venice, and of his power of expressing emotion not only by the face, but by the hands and arms—indeed, the whole figure—there are several remarkable instances. It will be enough to call the attention of the visitors to "The Confessional," admirable in gesture and attitude; the "Cat and the Mouse"—a piece of real humour of the quieter sort; and "The Baptistery, San Trovaso," with the back of a figure eloquent of sincere devotion. In "Take Care" we have a little girl on a large scale cautiously carrying a full basin, which, though but a study, is so fine in execution and drawing as to stamp the artist as a master.

## THE EGYPT EXPLORATION FUND AND MR. WHITTIER.

MR. R. S. POOLE sends the following letter which has been received from the poet Whittier by the treasurer of the American branch of the Egypt Exploration Fund:—

"Danvers: Nov. 18, 1884.

"Dear Friend, Wm. C. Winslow,—I am glad to have my attention called to the excavation of Zoan. The enterprise commends itself to every reader of the Bible, and every student of the history and monumental wonders of Egypt. I would like to have a hand in it. I hesitate a little about disturbing the repose of some ancient mummy, who, perchance,

"Hobnobbed with Pharaoh glass to glass,  
Or dropped a halfpenny in Homer's hat,  
Or doffed his own to let Queen Dido pass;";

but curiosity gets the better of sentiment, and I follow the example of Dr. Holmes by enclosing an order on Lieut.-Governor Ames for one of his best shovels.

"Thy friend,

"(Signed) JOHN G. WHITTIER.

"To the Rev. W. C. Winslow, M.A., Hon. Treasurer of the E. E. F. for the United States."

## CORRESPONDENCE.

## SOME ALLEGED WORKS OF BEWICK.

London: Dec. 1, 1884.

There is no reason to suppose that Mr. Lendrum's three books are anything other than what their titles express them to be. They would have had no proper place in my list, and were, therefore, omitted.

1. *Gay's Fables*. 1797. Described by Hugo (supplement to the *Bewick Collector*, No. 4093), and may be found in the British Museum. This is a small 12mo., printed at York by Wilson Spence and Mawman. The cuts are stated upon the title to be by T. Bewicke. It corresponds in pagination, and in the number of its cuts, with the first edition, published (1779) by Saint. It has for a frontispiece a copper-plate engraving by R. Beilby of Gay's bust and monument. The same firm reprinted this book several times. The first edition of *Gay's Fables*, with cuts by John Bewick, was in 1788, the second in 1792.

2. *The Looking-Glass for the Mind*. 1794. The first edition was published in 1792. Probably this is the second. Another appeared in 1796, a seventh in 1798. The cuts are by John Bewick.

3. *Blossoms of Morality*. 1796. The first edition. John Bewick's name is conspicuous upon the title, and the Preface contains an eloquent tribute to the "incomparable genius" of that artist, then lately deceased.

ERNEST RADFORD.

## NOTES ON ART AND ARCHAEOLOGY.

VEDDER's illustrations to Omar Khayyám, of which a first notice appeared in our last number, were issued in Boston by the American publishers on November 8, 250 copies being sold the first day, and the edition exhausted by the 14th inst. A second edition was to be issued about the 18th of the same month, and an *édition de luxe* of 100 copies at a subscription price of 100 dollars, due at Christmas, is already to a large extent subscribed in advance. The exhibition of the original drawings at the Arts Club, Boston, has excited extraordinary enthusiasm, the daily attendance of visitors having averaged 1,000 persons, and, during the last three days, going up to 1,400, 1,600, and 2,100. A private letter from Boston states that the spectators were "five deep all along the walls of the gallery." The exhibition is now removed to Providence for one week, *en route* for New York.

IN England is it only the veterans who are accomplished engravers? Has Mr. Samuel Cousins no adequate successor in mezzotint? Is there any engraver in line who is the equal of Mr. Lumb Stocks or Mr. Barlow? One is tempted to ask these questions on perceiving that the last finely-executed plate that has passed through the printing press is the work of a man who the dictionaries of artistic contemporaries assure us has passed his seventieth winter. It is Mr. Lumb Stocks, who has engraved for the Fine Art Society Sir Frederick Leighton's charming design, "The Sister's Kiss." This is one of the pictures in which Sir Frederick's mastery of the figure has been best displayed, and the engraver has well retained its subtle line. Of healthy colour there was little to lose. We prefer, in this respect, the print to the canvas. Indeed, the engraving is, throughout, something more than a charming souvenir of the president's work.

WE are sorry to hear that General Cunningham, who has for many years done excellent service at the head of the Archaeological Survey in India, intends to retire.

*La Palestine*, by the Baron de Vaux, with the innumerable and delightful illustrations of Chardin, which was reviewed in the *ACADEMY* of September 29, 1883, has received honourable mention at the Annual Séance devoted by the Académie française to the award of prizes and commendation.

THE same author, and the same artist, have another work in hand, and nearly ready for publication. This time the Baron de Vaux will make his *début* as a novelist, and M. Chardin's illustrations will be all, or mostly, presented in chromo-lithography.

IN connexion with the Cambridge Society for the Extension of University Teaching, Mr. Ernest Radford will commence, in January next, a course of twelve lectures upon "The Method of Art Study." The lectures will be delivered at Scarborough and Hull.

MR. W. ST. CHAD BOSCAWEN has commenced at the British Museum a course of lectures on "The History and Antiquities of the Assyrian and Babylonian Empires." The introductory lecture, on "The Origin, Development, and

Decipherment of the Cuneiform Inscriptions," was given last Wednesday, and will be repeated in January.

MUCH regret is expressed that the magnificent collection of ceramics, left by the Baron Davillier, will go to the museum at Sèvres, instead of being added to the more accessible glories of the Louvre. The collection will shortly be exhibited.

IT is said that Dürer's famous portrait of Hieronymus Holzschuer, till lately preserved in Nürnberg by the Holzschuer family, has been purchased for the Berlin Museum for 1,250,000 frs. (£50,000).

ON Thursday in last week Mr. Arthur J. Evans delivered his inaugural lecture as Keeper of the Ashmolean at Oxford. While consenting to surrender the anthropological collections now under his charge to Dr. E. B. Tylor at the museum, he advocated the transfer to the Ashmolean of the Bodleian collection of coins and other similar collections scattered about the University. He also made a claim for certain structural alterations in the Ashmolean building, together with an annual grant of £250 for general purposes, in which event he ventured to anticipate that the University might be offered a second opportunity of receiving as a benefaction one of the finest private archaeological collections in England.

## THE STAGE.

## MR. BROWNING'S "IN A BALCONY."

ON Friday night, Miss Alma Murray, Miss Nora Gerstenberg, and Mr. Philip Beck essayed to show us, on the stage at the Princes' Hall, in Piccadilly, how well or ill Mr. Browning's "In a Balcony" was fitted for the theatre. "In a Balcony" was written at the Baths of Lucca thirty years ago. It had, presumably, never been performed before last Friday. In addition to the difficulties it presented in common with "Strafford" and "The Blot on the 'Scutcheon,'" it had difficulties of its own, and very peculiar ones, and—heartily as I relished the performance—for reasons which shall presently be assigned, I do not agree with my friend Mr. Furnivall that the result of the evening was "to prove that Browning is a great dramatist as well as a great poet." There are other pieces capable of proving that. I do not think that it is proved by "In a Balcony": that is, if by a "great dramatist" Mr. Furnivall means a great writer of dramas to be acted. Browning is "great" and Browning is "dramatic." He can be both without possessing in abundance those minor virtues which make theatrical success. One knew the practical difficulties of "In a Balcony" long before one got to the Princes' Hall. A single careful reading, with a view to stage requirements, must easily have revealed them. There were first the long speeches. On our English stage the actors are few who are capable of delivering long speeches, and they scarcely ever occur. On the French stage they are discovered more frequently; Dumas, with his argumentative theatre, is noticeably fond of them: they are a necessity of pieces in which he discourses of ethics and of social policy. But even in the theatre of Dumas, they are kept, as a rule, to one person; certainly they do not follow each other closely as they do in "In a Balcony." Yet, granted highly accomplished actors—actors with the art of variety—this difficulty might be mini-

mised, if not overcome. There is another one, however, that is scarcely to be so disposed of, and that is the difficulty of sustaining the dramatic fire at a white heat throughout what must be well nigh an hour's performance. This falls chiefly on Norbert. He is earnest and equal almost from end to end. The Queen's rôle is in this respect less exacting. The rôle of Constance, with its own difficulties of extraordinary subtlety, and of an expression long indeed when measured by lines but brief in proportion to the extent of the packed and pregnant thought, is likewise without that obstacle: a character peculiarly wily for goodness, curiously rich in resource for unalloyed and inexperienced virtue, contains too much of simulation to be anything but very changeable. But it is otherwise with Norbert. From end to end he has but one aim, and he works in one way to obtain it. Passionate for Constance at the beginning, he is passionate at the close. His first words are of impulsive and enthusiastic appeal, and at that height of fervour and emotion the actor must begin, and from it he must not fall. Mr. Beck had his own way of solving the difficulty—he did not so begin. But in thus endeavouring to escape, as I suppose, from the strain of so continuous a fervour, he lost "effects" that were needed to the true interpretation of the play. With seeming indifference, and with relative languor, he uttered here—and not here only—that which is nothing if it is not fiery and decisive. Again, the packed thought—its argumentative turn—would under any circumstances indispose an ordinary and a mixed audience from following a story of which so much of the action is purely mental action. "Hamlet" is "packed thought"; "Hamlet" is "argumentative": yes, but "Hamlet" is so much besides. The audience on Friday included many of the most intelligent and a few of the most sympathetic people in London, and so the piece not only interested but charmed. But I fancy a Peckham upper boxes or a Camden Town pit listening at the best with a polite patience to dialogue which is the quintessence of intellect, a very attar of roses of subtle passion! No, no; "In a Balcony," on the stage as in the study, is for the few, not for the many. Three of the best artists in England might perform it now and then for 500 of the most understanding or the most emotional auditors. It was thoroughly worth doing, however, on Friday night. It was an immense pleasure to those to whom it was a pleasure at all. But "Stratford" and "The Blot on the 'Scutcheon'"—and perhaps, too, "Colombe's Birthday"—may appeal to the public in a different and a larger way. As a drama, "The Blot on the 'Scutcheon'" impressed, I believe, so shrewd a judgment as was that of Dickens. That is the next piece to be played for the Browning Society; but before they play it they must give us another performance of "In a Balcony"; for the performance of Friday, though it did not prove that Browning was a great dramatist, did prove that the piece had dramatic qualities not easily discerned in the study; and, moreover, it afforded at once an assurance of two very welcome facts: the first, that the part of Constance may be added to the scanty list of great parts in our poetical drama; the second, that to interpret such a part Miss

Alma Murray is exceptionally fitted. Miss Gerstenberg, remembering that she is an amateur and young, and not, as the representative of the Queen should be, a professional actress and a veteran, was satisfactory. Her faults at the very worst were negative. She is much to be praised. But Miss Murray's Constance was nothing less than a great performance, instinct with intelligence, grace and fire. The more exacting was the situation, the more evident became the capacity of the actress to grapple with it. It was the performance of an artist who had thought of all the part contained, and had understood it—who knew how to compose a rôle as a whole, and how to execute it, alike in its least and in its most important detail. It is long since our stage has seen an interpretation more picturesque or more moving.

FREDERICK WEDMORE.

## MUSIC.

### RECENT CONCERTS.

HERR FRITZ BLUMER, who made his first appearance at the Crystal Palace last Saturday, is a pianist of the *virtuose* school. He has a finished mechanism and a really extraordinary command of the key-board. He played Saint-Saëns' concerto in G minor, and his performance of this brilliant but meretricious work was a great success. But, while acknowledging his skill, we must wait till we have heard him in some classical work before we can say whether he is something more than a clever pianist. He afterwards gave three short solos: one was marked Bach, another Chopin, so there seemed just a chance of getting some idea of his powers as a musician. But a vulgar arrangement of a Bourrée from one of Bach's violin *suites*, and a paraphrase of one of Chopin's *Chants polonais* by Liszt, disappointed our hopes. Such pieces are quite out of place at a Palace concert; but, at any rate, if played, they ought to be properly announced on the programme.

Five movements from Rubinstein's grand ballet, "The Grape," were given for the first time. The opening one represents, somewhat comically, the rising of the Spirits of the Wine from the casks; and the others the wines of various countries. There is plenty of local colour and a certain charm in the music; all the wines offered to our taste were light, and none sparkling. Mr. Maas sang "Salve Dimora" and the Massenet "Scena," written by the composer specially for the Norwich Festival. Schumann's "Rhenish" Symphony was included in the programme.

The annual entertainment of the Browning Society was given at the Princes' Hall, Piccadilly, last Saturday evening. The performance of "In a Balcony" will be noticed in another part of these columns, but we will say a word or two about the concert which followed. The music was under the direction of Mr. E. Bending. His duet, "In a Gondola," and quintet, "The Boy and the Angel," given last year, were repeated, and much applauded. Some songs also of Miss E. Harraden were heard for the second time; and, besides, a setting of "Over the Sea our Gallies went," from "Paracelsus," for chorus of male voices. Other novelties were "Apparitions" by F. Tedaldi, and "A Woman's Last Word" by Leslie Johnson; and in all the compositions named, the composers have evidently sought to bring out the meaning and feeling of the words. One of the most interesting songs, however, was Dr. C. V. Stanford's setting of "Prospice." It is a short but clever piece of tone painting. The song was sung by Mr. Reakes, who, at very

short notice, took Mr. Thorndike's place. He was accompanied by the composer. We shall hope soon again to hear "Prospice" elsewhere. The programme concluded with Dr. Stanford's "Cavalier Tunes" for solo and chorus. The vocalists of the evening were Miss Flian, Mrs. Gerstenberg, and Miss Harraden, and Messrs. Bicknell, Young, and Reakes. Movements from pianoforte trios by Mendelssohn and Raff were performed by Miss Langdon and Miss Catchpole, with the assistance of Mr. Pollitzer (violin) and M. Albert (violin-cello). Selections from Schumann or Schubert would, however, have been more appropriate, more in accordance with the remarks of Mr. L. Johnson in his thoughtfully-written preface to the programme-book.

Miss Agnes Zimmermann was the pianiste last Monday at the Popular Concert, and played Chopin's Impromptu (op. 36) and two of his *études*. By her skill she conquered the mechanical difficulties, but beneath these lie a beauty and a charm which, apparently, it is only given to the few to reveal. Miss Zimmermann was, however, encored, and played one of the Polish composer's waltzes. The programme included Beethoven's quartet in D (op. 18, No. 3), Brahms' pianoforte quartet in G minor, and a Mozart duet for violin and viola. Tschai-kowsky's "Morgenroth" was repeated by desire. It is a charming song, and was admirably rendered by Miss L. Philipps and Mdmé. Fassett, accompanied by Miss Carmichael.

A pianoforte trio by Heinrich von Herzogenberg in D minor (op. 36) was performed by Messrs. Dannreuther, Holmes and Ould at Orme Square last Tuesday evening. The composer, director of the *Bach-Verein* at Leipzig, is said to belong to the Schumann-Brahms school. The first movement of the trio does not belie this statement, but in the *finale* there is but little trace of either Schumann or Brahms. The two middle movements have subject matter of an ordinary kind, and its treatment is of a decidedly formal character. The work shows skill, but is not one about which one would become enthusiastic. It has neither the life nor the originality of the trio by Dr. Parry, performed the week before. The programme included a not very attractive "cycle" of six songs by Cornelius, and two interesting duets for soprano and tenor (Miss A. Williams and Mr. Bernard Lane) by E. D., the latter encored; Bach's Fantasia and Fugue in A minor played by Mr. Dannreuther; and besides a piano and violin sonata by Bach and Schumann's *Phantasie-stücke* (op. 88).

Mdlle. Clotilde Kleeberg gave her pianoforte recital last Wednesday afternoon at the Prince's Hall. Two of Bach's *Wohl. Clavier* preludes and fugues, and three movements from Handel's G minor *suites* were given with admirable precision and purity of style. Beethoven's "Waldstein" sonata, that touchstone of pianists, secured for her well-deserved applause. Here and there the effect was somewhat marred either by a certain restlessness or by undue emphasis, the result probably of nervousness or excitement. Her conception of the work was broad and intelligent, the slow movement was admirably interpreted, and in the *presto* her clear and brilliant technique was displayed to advantage. She afterwards gave with great success a group of solos by modern composers. Among these we would specially note an *étude* by Liszt and Mendelssohn's difficult "Caprice" (op. 33, No. 1). The Chopin selection at the end was not particularly interesting; and, moreover, Mdlle. Kleeberg does not seem quite at home with this composer's music. The *étude* in F (op. 10, No. 8) was the best performance, the waltz (op. 34, No. 1) the worst. The hall was well filled.

J. S. SHEDLOCK.





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